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Vol. 12 **CONTENTS FOR JANUARY 1951** *No. 4*

OUR NOVELISTS' SHIFTING REPUTATIONS — *Granville Hicks* 187

THREE METHODS OF MODERN FICTION — *Ray B. West, Jr.* 193

THE THEME OF NATURAL ORDER IN "THE TEMPEST" — *Lawrence E. Bowling* 203

THE PHILISTINES LIKE IT — *L. A. King* 209

AN AID TO THE TEACHING OF PUNCTUATION — *Tristram P. Coffin* 216

TEACH LISTENING? — *Ken Macrorie* 220

CURRENT ENGLISH FORUM 224

ROUND TABLE

Motivating Freshman Composition: Journalese Has Charms — *Mary Paxton Keeley* 226

A Syllabus for Creative Writing: Poetry — *Helmut E. Gerber* 227

REPORT AND SUMMARY 230

NEW BOOKS 236

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COLLEGE ENGLISH

Volume 12 JANUARY 1951 *Number 4*

Our Novelists' Shifting Reputations

GRANVILLE HICKS[1]

In a survey of the contemporary novel Joseph Warren Beach's *American Fiction, 1920–1940* (published in 1941) makes a useful bench mark, for Mr. Beach, writing for the intelligent layman, conscientiously selected the novelists who at that time seemed to him "most worth our thoughtful consideration." His eight candidates were Dos Passos, Hemingway, Faulkner, Wolfe, Farrell, Steinbeck, Caldwell, and Marquand. Some reviewers questioned the inclusion of Marquand, about whom Beach himself was slightly apologetic, but the reception of the book indicated that in general Beach had come close to expressing the judgments that currently prevailed in critical circles. If no one else would have made exactly the same selection, six or perhaps seven of Beach's names would have turned up on almost anybody's roster.

Let us begin with this list. Here are eight novelists who were deservedly eminent in 1940. How do they stand in 1950? Have their reputations risen or fallen in the forties? Who are their actual or potential rivals? What are their prospects in the fifties, and what are the prospects for American fiction?

It may be noted at the outset that seven of the eight novelists are still alive —Thomas Wolfe died in 1938—and that each of the seven has written at least one novel since Professor Beach's book appeared. (Ernest Hemingway's *Across the River and into the Trees* has been published just in time to make this statement possible.) The basis for contemporary judgments, therefore, is broader, but, as we shall see, the revaluation of earlier books has gone on at the same time as the assessment of newer ones.

With Wolfe, necessarily, the process has been purely one of revaluation. Contemporary critics have the same body of work to examine as Beach had; the only difference is that they are further away from it. The remarkable thing about Wolfe's reputation, it seems to me, is that it has not been clarified by the passage of time. Although some critics find him unrewarding, if not actually unreadable, he is still greatly admired by others, and he continues to exert a considerable influence on young writers.

[1] Author of *The Great Tradition, Figures of Transition, Only One Storm,* etc.

When a contemporary critic tries, as Beach tried, to balance Wolfe's faults and achievements, he comes no closer than Beach did to a clear-cut judgment. There can be little doubt, however, that Wolfe is still to be reckoned among the important novelists of the second quarter of the twentieth century. Perhaps his reputation has slipped a little; perhaps his ardent admirers grow fewer; but no one who writes about the novel in our time is likely to ignore him.

Erskine Caldwell, on the other hand, alive and prolific, has succeeded in digging his literary grave in the course of the forties. Each of the novels he has published in the past decade has sold hundreds of thousands of copies in paper-covered editions, but the critics, almost without exception, have found nothing good to say about them. Because the badness of Caldwell's recent work is indisputable, the only point that critics can argue about is whether his earlier work was really much better. Of course it was, and W. M. Frohock in his recent book, *The Novel of Violence in America*, about which I shall have something to say later on, makes a case for the early Caldwell, but even the best of his writing —say, *Trouble in July*—makes rather dismal reading today, and many critics have written him off as a total loss.

John Steinbeck's reputation has undergone a less drastic but similar devaluation. Like Caldwell, though not so dramatically, Steinbeck has exploited his weaknesses in the forties, and as a result the novels of the decade have not only failed to enhance his reputation but have taken away from it by calling attention to the presence of the same flaws in his earlier work. *The Grapes of Wrath* seems less of a novel now than it did ten years ago, not only because the temper of the times has changed but also because its faults stand out so starkly.

Farrell and Dos Passos have not been devalued in that fashion: *Studs Lonigan* and *USA* are still highly esteemed in most quarters. But neither man seems quite so important as he did a decade ago. Since 1940 Farrell has completed the Danny O'Neill series and published the first two books in a series about Bernard Clare or Carr; and, as he has gone on, it has seemed to more and more critics that he said what he had to say in *Studs Lonigan*. His integrity still looms large, but his talent seems to dwindle. Mr. Beach, when he made his survey, thought Farrell might come to be regarded as the most important of the eight novelists, but there seems little chance of that now. Frohock speaks of Farrell's being "a stride or more behind people like Wolfe and Dos Passos," and most critics would put him several strides behind Hemingway and Faulkner.

Like Farrell, Dos Passos has held but not extended his reputation. The judgment of his recent novels has, unfortunately, been mixed up with politics, for he has moved steadily toward the right during the forties, and both conservatives and radicals have been influenced by that fact. When *The Grand Design* was published, certain conservatives who had been notoriously lukewarm toward *USA* spoke up in praise of it, while former admirers were filled with wrath. Most dispassionate critics, however, agree that the so-called Spotswood trilogy—*Adventures of a Young Man*, *Number One*, and *The Grand Design*—is markedly inferior to *USA*. Something has gone out of Dos Passos' writing—the fire, the intensity, the vision.

J. P. Marquand has written four novels since Beach's book appeared— —*H. M. Pulham, Esquire*, *So Little Time*, *B. F.'s Daughter*, and *Point of No Return*—and has steadily grown in favor with the middlebrow reading public, but

the highbrow critics and the academicians are as dubious about him as they were in 1940. A few critics, however, are beginning to say that Marquand's kind of insight is not negligible, however limited his range, and that you cannot ignore a talented author simply because he has written for the slicks and has a large popular following. I agree with them and would argue that the four novels of the forties justify Beach's decision to include Marquand in his study. Yet Beach did say, back in 1940, that Marquand "does have a little the air of being out of place in this exhibit, and that because of what we may call a want of intensity in his art," and something of the sort has to be said today. If contemporary criticism is wrong in refusing to see how much better Marquand is than many more pretentious writers, it is essentially right in declining to consider him a novelist of the first rank.

So we are left with Hemingway and Faulkner, and it becomes clear that the forties have set them apart from all those contemporaries about whom Beach wrote. In 1940 many critics, myself included, would have asserted that Dos Passos ought to be taken as seriously as they, perhaps more seriously. Others would have argued for Farrell, as Beach did, or for Wolfe, or even for Steinbeck. But not in 1950. Ask a hundred critics who the two outstanding novelists of the period from 1925 to 1950 are, and ninety-nine will say either "Hemingway and Faulkner" or "Faulkner and Hemingway."

Hemingway's position is all the more remarkable because he published nothing between 1940 (*For Whom the Bell Tolls*) and 1950 (*Across the River*). The latter, a short novel, not the ambitious work on which he has been engaged for some years, was unfavorably received by most reviewers. Yet the violence of some of the criticisms was in itself a tribute to Hemingway's eminence. The critics have never been gentle with Hemingway, as one can see on reading John M. McCaffery's anthology, *Ernest Hemingway: The Man and His Work;* but the way they leap upon his faults shows how much they expect of him. Beyond any doubt *Across the River* is not the great novel everyone was hoping for, but it is a novel by a great writer.

Hemingway has gained, or at any rate not lost, ground in the forties; Faulkner has unquestionably gained, and gained greatly. His reputation has soared, not so much because of what he has published in these ten years—though *Go Down, Moses* and *Intruder in the Dust* are not the least of his books—as because of a widespread revaluation of his earlier work. To that revaluation Malcolm Cowley's *Portable William Faulkner* made a significant contribution by emphasizing, both in the Introduction and in the selections from Faulkner, the scope and the essential unity of his fiction. Cowley, however, is only one of the critics who have been pointing out the manifold virtues of Faulkner's work. Much of the appreciation has come from fellow-novelists: note, for instance, how many of the novelists Harvey Breit interviews in the *New York Times Book Review* speak with admiration of Faulkner's writings. Largely because of this critical acclaim, Faulkner has enjoyed a somewhat larger public in the forties, and a few highbrow critics have grown worried, in accordance with their principle that whatever is popular cannot be good. Unfortunately, however, they have no cause for alarm: Faulkner makes too many demands on his readers ever to have large numbers of them. But with those readers who are willing to make the necessary effort his reputation is safe. Even the derogatory critics, who are not

numerous at the moment, concede that Faulkner is Hemingway's only rival, while others would say that Hemingway is his.

Last spring W. M. Frohock published a book I have already mentioned, *The Novel of Violence in America*. In spite of the limitations implied in its title, it is in effect a collection of essays, quite similar to Professor Beach's, on eminent contemporary novelists. What novelists, one immediately asks, seem important to Professor Frohock? The answer is: the same novelists that seemed important to Professor Beach in 1940—except that Frohock omits Marquand and, for rather special reasons of his own, includes James M. Cain. Frohock's judgments are in some instances less enthusiastic than Beach's, but the fact remains that he chooses seven of the eight novelists that Beach chose ten years ago. Are we to conclude that no new reputations have been made in the forties? Are Hemingway, Faulkner, Dos Passos, Farrell, Wolfe, Steinbeck, and Caldwell, whatever their relative standing, *the* novelists of our era?

New reputations, of course, can be made out of old material as well as new, and I can think, looking back from the present vantage point, of three writers whom Beach might have included in his survey. The first of these, F. Scott Fitzgerald, died in 1940, but the decade since his death has witnessed a growing interest in his work, and something that might be called a Fitzgerald cult has developed. An unfinished novel, *The Last Tycoon*, and a miscellaneous collection edited by Edmund Wilson, *The Crack-Up*, were published posthumously, and Fitzgerald is currently the subject of a novel by Budd Schulberg, Jr., *The Disenchanted*, while Arthur Mizener is writing a biographical and critical study, some parts of which have appeared in the magazines. In retrospect Fitzgerald's virtues are more clearly seen, and there is great and deserved respect for his craftsmanship. It seems clear now that he was one of the between-the-wars novelists whose work—a certain part of it, that is—can be read with satisfaction in this postwar period, and many critics who would brush aside Caldwell or Steinbeck take him seriously. Morton Zabel, indeed, reviewing *Across the River* in the *Nation*, speaks of Fitzgerald, along with Faulkner, as rivaling and perhaps surpassing Hemingway.

Considering the state of Fitzgerald's reputation in 1940, one cannot blame Beach for overlooking him, but Thornton Wilder was a figure that Beach might have reckoned with, and he remains in 1950 a challenge to critics. Every book Wilder has written has been widely discussed, and most of them have been widely read. (*The Bridge of San Luis Rey*, of course, back in 1927, was a tremendous popular success.) In the forties he wrote a much-debated play, *The Skin of Our Teeth*, and a rather bewildering novel, *The Ides of March*. One trouble with Wilder, from the point of view of his reputation, is that he has never repeated himself and has never fitted into a critical category. I mention him here rather because I personally think that the future will rank him among the important novelists of our period than because the majority of critics currently place him in the top drawer.

The third of the writers I have in mind is Katherine Anne Porter, whose short stories and novellas had given her a firm position by 1940. Properly speaking, of course, she does not belong among the novelists, since her long-promised novel has not yet been published, but she is usually mentioned whenever the writ-

ing of fiction is discussed, and she ought to be, for there is no finer master of the craft. If she is not widely admired, she is admired by persons whose judgment carries weight.

When we turn to the novels published in the forties, in search of evidence of new talent, we are likely to think of such books as *The Big Sky*, *Guard of Honor*, *The Garretson Chronicle*, *The Middle of the Journey*, and *A Rage To Live*. The interesting thing to observe is that the authors of these five novels are all in their forties. Lionel Trilling interrupted his distinguished career as a critic to write *The Middle of the Journey*, and A. B. Guthrie, Jr., turned from journalism to fiction. James Gould Cozzens, on the other hand, had been writing novels for more than twenty years—and very substantial novels, too—when the Pulitzer prize called attention to *Guard of Honor*. Both John O'Hara and Gerald Stanley Brace began publishing in the mid-thirties, but the latter was little known before the appearance of *The Garretson Chronicle*, and the former was celebrated rather for the brittleness of his *New Yorker* stories than for the kind of massive naturalism he exhibited in *A Rage To Live*.

There is an even more striking example of a talent that has matured slowly—Robert Penn Warren. Although he was well known as a poet and critic in 1940, Warren had at that time published only a single novel, *Night Rider*, and that had appeared in 1938, when he was thirty-four years old. In the forties he has published *At Heaven's Gate*, *All the King's Men*, and *World Enough and Time*. Reviewing the latest of these, Malcolm Cowley described Warren as "more richly endowed than any other American novelist born in the present century"—a sufficiently cautious remark, since it avoided comparison of Warren with either Hemingway or Faulkner. On the other hand, Cowley was saying that Warren was superior to Caldwell or Steinbeck or Farrell, and I don't suppose that many critics would quarrel with him on that score.

Of the novelists who emerged in the forties, Warren is the only one who has established a right to be considered whenever there is any question of "best." He is the only one who conceivably belongs in the same league with Hemingway and Faulkner. ("You can do it or can't do it in that league I am speaking of," Hemingway said to Malcolm Cowley.) Not that everyone concedes him that position. The extreme highbrows were made a little skittish by the popular success of *All the King's Men*, and they shuddered when *World Enough and Time* was selected by the Literary Guild. The latter novel, moreover, because of its diffuseness and the curious changes of pace, opened itself to more legitimate objections. It was, I believe, a better novel than many of the critics said, but it wasn't quite as good as some of us had expected. It was good enough, however, to justify Cowley's allusion to Penn Warren's rich endowment, and, indeed, it suggested new and exciting possibilities.

What else have we? Well, there are three talented young women—Carson McCullers, Eudora Welty, and Jean Stafford—all of whom have been influenced by Katherine Anne Porter. They write novels of sensibility, and they do it with distinction and sometimes with great charm. On the other hand, they are generally regarded as minor writers. Talk of "major" and "minor" can be misleading and even silly, but such distinctions have to be borne in mind when one is discussing literary reputations. It was Her-

man Melville who said that a mighty book must have a mighty theme, and he expressed what most lovers of literature have felt. There is much to be said for such delicate, perceptive studies of childhood as *The Heart Is a Lonely Hunter* and *Delta Wedding*, but they do not lay hold upon the spirit.

For the rest, it is all guesswork. We have had some interesting and impressive novels about the war, but nothing that is conclusive proof of high talent—nothing so instantaneously convincing as Dos Passos' *Three Soldiers* or Hemingway's *A Farewell to Arms*. *The Naked and the Dead* is an astonishing book—astonishingly bad, I would say, as well as astonishingly good—but neither its goodness nor its badness gives us more than a hint of Norman Mailer's future. *The Wall* shows how far John Hersey has come since he wrote *A Bell for Adano*, and it is a book in which Americans can take pride; but even now one cannot be sure that Hersey is more than an extremely talented journalist. John Horne Burns, Alfred Hayes, David Davidson, John Cobb, Allan Lyon, Louis Falstein—they are all able men, but at this point no one can say how able.

A little more than two years ago I examined the problem of American fiction since the war in the pages of this magazine and pointed out how few signs there were of a postwar renaissance. As I tried to explain, there are good reasons why the forties were relatively unproductive: not only was the war itself disruptive; it came at a time when a movement of revolt that had lasted for thirty-odd years was working itself out and when writers were seeking new directions. It is not surprising that the decade produced only one writer who can be compared with the novelists who established themselves in the twenties and thirties. Perhaps we are fortunate that there is one.

This, of course, is an impressionistic, not a statistical, study, and there are many more differences of opinion among critics than I have indicated, but by and large the disagreements concern the writers of the second rank. I believe, as I have said, that most critics would concede the particular eminence of Hemingway and Faulkner. Theirs are the novels that can be read and reread, always yielding new meanings and arousing fresh admiration for their resourcefulness and discipline.

The forties have brought changes in our understanding of both writers. Not much is said these days about Hemingway's realism, for it has become clear that he is much more a symbolist than a realist. In spite of the skill with which he has always portrayed the surfaces of life, he has been concerned with its depths, and he stands closer to Hawthorne and Melville than he does to Howells and Dreiser. Faulkner, too, we feel now, has been misinterpreted, though in a different way. Now that he has revealed so much tenderness, we cannot talk of his misanthropy; and his violence, though as obvious as ever, seems much less arbitrary than it once did. As the legend of Yoknapatawpha County has unfolded, the murders and suicides and rapes are seen in a new perspective, and we realize that they are no more melodramatic and no less significant than the acts of violence in a Greek tragedy.

Robert Penn Warren is the same kind of writer—that is, a writer to whom the surfaces of life are important only for what they reveal. It is interesting to observe that in a period when it is the literary fashion to ignore politics, every one of Warren's novels is explicitly political; even in *World Enough and Time*,

which is avowedly romantic and manifestly symbolic, a political conflict is carefully and realistically portrayed. Yet none of these novels is merely political; even *All the King's Men*, which makes so much of its political theme and handles it so well—so much better, in fact, than Dos Passos handled it in *Number One*—is a study of the human condition.

But, someone will say, that is what every novel aims to be—a study of the human condition. To be sure. But the feeling grows that the social realism of the twenties and thirties did not yield enough insight into the human condition to be permanently rewarding. The pure novel of social reform focused attention on remediable situations and therefore, by definition, on what was transient. The best of the social novelists have always gone beyond that, but sometimes not too far beyond it. The contemporary sense of the human ordeal is so acute that we are less concerned with institutions than with destiny—with man's fate, to use the phrase that the English translator of Malraux's *La Condition humaine* used for that book. To deal with man's fate, in the present, quasi-existentialist sense of the term, requires new strategies, and such strategies Hemingway, Faulkner, and Warren have developed.

I spoke of the search for a new direction, and what I am saying now is essentially that the new direction has been found. If some of the older novelists mean less to us than they once did, and if most of the newer novelists fail to satisfy us, it is because we have an increasingly sharp sense of what we want. We know that the new direction is not easy to follow, for we are more and more aware of the extraordinary resources Hemingway and Faulkner have drawn upon; but a beginning has been made.

Three Methods of Modern Fiction

Ernest Hemingway, Thomas Mann, Eudora Welty

RAY B. WEST, JR.[1]

MODERN criticism has concerned itself more with poetry than with fiction for several reasons. First, fiction does not lend itself so readily as verse to the close analytical approach. Second, there is no body of critical theory upon the subject of fiction comparable to the poetic theory available to the critic of poetry. Third, the tremendous output of short fiction and novels tends to obscure the total picture and to make the initial problem of selection and evaluation extremely difficult. The result is that fiction, when it has been examined, has been subjected to the same criteria as those applied to verse; sometimes, as in the case of such authors as James, Joyce, or Kafka, with excellent results; at other times, with authors such as Tolstoi, Mann, or Hemingway, the results have either been bad or criticism has limited itself to discussions of the authors' lives, their social background, or their historical importance.

There are good reasons why contempo-

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rary criticism has been concerned primarily with elucidation. Understanding, as one critic has pointed out recently, demands a knowledge of the artist's technique. His technique is his work, for what is a novel or a short story but experience reflected, or distilled, or refined by the writer's sensibility? The metaphor is as near as we can come to generalizing the act upon its primary level—that of creation itself. It is only in specific instances that we can identify the fictional method as this or that and never without a primary consideration for the *heart* of the work—its theme. Consider the three following examples.

I. THEME THROUGH ACTION

Gertrude Stein called Ernest Hemingway the spokesman for the "lost generation," and critics have consistently pointed to his early novels as documents of despair and insisted that his early themes stressed the absence of all moral values except the isolated and subjective codes of the individual. "Morals are what you feel good after" is a famous statement from *Death in the Afternoon*. All general statements concerning morality are doubtful. As Frederic Henry says in *A Farewell to Arms:*

> I was always embarrassed by the words sacred, glorious, and sacrifice and the expression in vain . . . and I had seen nothing sacred, and the things that were glorious had no glory and the sacrifices were like the stockyards at Chicago if nothing was done with the meat except to bury it.

In the same novel, Frederic sees human life as comparable to ants on the log of a burning campfire. In an early essay, Hemingway wrote:

> The first thing you found out about the dead was that, hit badly enough, they died like animals. Some quickly from a little wound you would not think would kill a rabbit. . . . Others would die like cats; a skull broken in and iron in the brain, they lie alive two days like cats that crawl into the coal bin with a bullet in the brain and will not die until you cut their heads off. Maybe cats do not die then. They say they have nine lives. I do not know, but most men die like animals, not men.

Now a concern with how men die is a concern with human morality. In the image of the ants and in the statement above, it would seem that Ernest Hemingway denies any *human* value to the act of dying. All men die like animals. There is nothing glorious about death in war. Yet the themes of two of the best-known short stories, one early ("The Undefeated") and one late ("The Short Happy Life of Francis Macomber"), express almost the exact opposite. If we examine the latter, we discover that the death of Francis Macomber becomes the symbol of a final victory of Man over Death—a symbolic portrayal of the difference between the death of a man and the death of an animal, and that this concept is clothed in terms of the action through which the characters move.

The action is both simple and complex. It is complex in the sense that it does not begin at the actual beginning of the action but breaks into the middle, then flashes back to the earlier scenes, then picks up and continues to the end. It is simple in that the full course of events can be restated briefly, as follows: Francis Macomber, an American sportsman hunting with his wife in Africa, has earned the contempt of his wife through a display of cowardice on a lion hunt. The situation, however, brings the wife pleasure, because she is no longer in love with her husband, and his violation of the code of the hunter serves to justify her in her desire to violate their marriage contract; that is, it gives her a "moral" advantage over him by releasing

her from the conventional obligation of marital fidelity. It also releases the guide, who becomes a party to her infidelity, from his obligation to his own code. When, however, Francis Macomber redeems himself by standing up to a charging water buffalo, the situation is reversed. Macomber regains his advantage over his wife; and she, in her frustration at losing and under the pretense of shooting at the animal, sends a bullet into his brain. Francis Macomber dies at the moment of his victory.

Retold thus, the story retains no remnant of its original power. It is the bare skeleton stripped of raiment. But it is with the skeleton that we are here primarily concerned. As in all successful stories, the framework (the action) is of the proper size and shape and density to fit the raiment (the tone, the style, and the characterization) which adorns it. Unsuccessful stories might be said to give the impression of bodies dressed in unsuitable garments—the sleeves and skirts too long or too short, of the wrong color or combination of colors, or patched with remnants of nonmatching materials to cover holes or to extend to proper lengths.

The details of "The Short and Happy Life" fit like the parts of a pattern to form the whole. The action is, to use the term of Eliot, an "objective correlative." To state it another way, the theme is adequately embodied in the action, and it is properly intensified by the other elements. The dominant tone is ironic, and this includes, of course, the famous Hemingway style, by means of which the characters are given depth. The supreme irony appears in the facts of Macomber's death. It comes at the moment of his victory over his wife, as we have said, but this is depicted (expressed through the act itself)—not stated. We are not told that it represents a victory, but we know it as a result of the scene in which the man and the animal are seen lying together in death. For the buffalo, the combat was a mere gesture of self-preservation. For the man it was an attempt to prove his manhood, a conscious and deliberate subjecting of himself to danger, a rational disciplining of his urge to flee. As for Margot Macomber, her final act—the shooting of her husband—is an intuitive recognition of defeat. As a matter of fact, we are not told that she intended to shoot him when she raised the rifle or even that she did do it intentionally. The fine line between intuition and reason is drawn carefully. Our clue to the full meaning of the act is given by the guide, who, in a sense, shares her guilt because of his participation in her act of infidelity, but who, we can be sure, would have acknowledged his error if Francis had survived the hunt: "'That was a pretty thing to do,' he said in a toneless voice. 'He would have left you too.'"

We can restate the action, then, in the following manner: The situation consists of a state of tension between two characters—husband and wife. At the moment when we are first introduced, the wife is shown in a position of dominance over her husband, and this condition is explained through a depiction of the unsuccessful lion hunt and the incident portraying the unfaithfulness of the wife. During the ensuing scenes the situation is reversed by the successful enactment of the buffalo hunt and the final act of murder. On the level of pure action, we might say that Margot Macomber is the victor: she is alive, her husband dead by her hand. The ironic method of the author has, however, made us increasingly aware of a separate and distinct set of values which are presented in ironic counterpoint to the level of actual com-

bat. We are shown the emergence of a value which transcends that of simply existing on the animal level. The final clue is obtained from the title: "The Short Happy Life." Why "short" and why "happy"? The implication is clear —Francis Macomber never really lived until that final moment when he had overcome his own fear of death. Margot Macomber and the buffalo both acted instinctively, that is, like animals. Francis Macomber died the death of a Man.

II. THEME THROUGH THEORY

Thomas Mann has been called the author of "psychological fiction." The term "psychological" has value only as it is applied to a particular kind of story. Generally speaking, there is no successful story that is not "psychological," since fiction must be concerned with the motivation of characters, and modern fiction in particular has become increasingly concerned with examining the mental processes which lead to action. In this respect *Macbeth* is no less psychological than Joyce's *Ulysses*, however. They differ not because Joyce had a greater interest in the inner motivation of his characters than Shakespeare but rather because of the different cultural (or mythical) attitudes which prevailed in their different ages. We might go further than this and say that, while there was a more or less generally accepted attitude toward Macbeth's guilt in the Elizabethan age, our own times have seen a dislocation of this traditional sense through the portentous, though often tentative, conclusions of modern science. In the field of modern psychology it is of course Freudian psychoanalysis (with its later modifications by Jung, Adler, *et al.*) which comes the nearest to representing a general field of reference for the examination of a fictional character's acts and motives; but we cannot go so far as to say that Freudianism has become as completely a part of the modern consciousness as the Christian concept of sin and guilt was a part of the consciousness of the late sixteenth and early seventeenth centuries. It is entirely conceivable, for instance, that a modern reader may be simply puzzled (as indeed he often is) by a story, the motivation of which is based upon certain psychoanalytic concepts; or, if he is not exactly puzzled, certainly it is true that he does not possess a full understanding of the story until he learns to see the relationship between the ideology upon which the story is based and the action of the characters within that framework.

Indeed, it may be true that the author himself may come to have a clearer view of his own intentions and of the ideological climate of his time once he is aware of the particular source of his own, often unconsciously developed, concepts. For as Thomas Mann stated in a lecture which he delivered in 1936:

> Indeed it would be too much to say that I came to psychoanalysis. It came to me. Through the friendly interest of some younger workers in the field for what I had written, from *Little Herr Friedemann* to *Death in Venice*, *The Magic Mountain*, and the *Joseph* novels, it gave me to understand that in my way I "belonged"; it made me aware, as probably behooved it, of my own latent, preconscious sympathies; and when I began to occupy myself with the literature of psychoanalysis I recognized, arrayed in the ideas and the language of scientific exactitude, much that had long been familiar to me through my youthful mental experiences.

Here clearly is an expression of the value which the term "psychological story" may have for us if it is properly defined. However, there is an additional distinction between the traditional story and the psychological story, which Mann

makes clear when he quotes with approval from Jung's *Book of the Dead:* "It is so much more direct, striking, impressive, and thus convincing to see how it happens to me than to see how I did it."

Mann might very well have been saying that it is more important for him to understand *how things happen to* the characters of his fiction than it is to see how they themselves act, which is of course a denial of the traditional concept of free will. The characters in the psychological story do not will their acts; *they are willed upon*, and an understanding of this distinction might well have been what Thomas Mann had in mind when he spoke of discovering with "scientific exactitude" the intentions of his own fiction.

Let us examine "Little Herr Friedemann" upon these grounds, particularly since it is an early story, presumably written before its author had become aware of the particular nature of its psychoanalytical background. It is the story of a man who was accidentally injured shortly after birth, so that he was forced to go through life a partial outcast, at least prohibited from participating in many of the normal activities of his friends and neighbors. The author focuses our attention particularly upon the sex relationship. When Herr Friedemann was sixteen, he realized for the first time that he was destined not to participate in the pleasures of physical love; for, as the author tells us, he realized that "to others it brings joy and happiness, [but] for me it can only mean sadness and pain." He turned to books and to the pleasures of his violin. Much later, however, through the interference of a woman who is depicted as possessing a strange physical attraction, Herr Friedemann's reserve is broken. In three important scenes between Little Herr Friedemann and Frau von Rinnlingen, Herr Friedemann is made to feel that here perhaps is one capable of understanding him and of releasing him from the pressure of his self-denial. In the end, however, he is cruelly rejected, so that, having lost the concept of himself as one triumphing over his physical deformity, he is completely degraded and ends his life in suicide.

It is important to note here that Herr Friedemann's death is depicted, not as the willed deed which might have given it some kind of dignity, but rather as the result of a kind of animal need:

> On his belly he dragged his body a little further, lifted its upper part, and let it fall into the water. He did not raise his head nor move his legs, which still lay on the bank.

He may think (assuming that he is a man still capable of thought) that he is imposing his own will upon himself. Had the story been told in the terms of Victorian literature, it might have depicted the triumph of so-called spiritual values, as represented in Herr Friedemann's ability to play the violin, to judge dramatic performances, and to enjoy good literature, over the grosser, physical side of his nature. Mann suggests, however, that the repression of physical desire is not so much a triumph as it is a necessary condition of Little Herr Friedemann's physical deformity (it happens *to him*); thus, the use of the Greek word *hubris* by the author as a description of his vanity in thinking that he can escape those conditions indicates an ironic contrast to the classic view of tragedy. The Greek heroes *willed* themselves to destruction somewhat in the same manner that Francis Macomber subjected himself to death; destruction comes to Little Herr Friedemann as a natural result of the condition under which he has lived.

If we rely upon the psychoanalytic

explanation, we see that the drama has been transferred from outside the character (as in "The Short and Happy Life") to a conflict between the Id and the Ego and that the exterior events can be explained properly only in terms of this interior struggle. This relationship between the Id and the Ego, in Mann's own terms, is described as follows:

> It is the Ego's task to represent the world to the Id—for its own good! For without regard for the superior power of the outer world the Id, in its blind striving towards the satisfaction of its instincts, would not escape destruction. The Ego takes cognizance of the outer world, it is mindful, it honourably tries to distinguish the objectively real from whatever is an accretion from its inward sources of stimulation.

In psychoanalytic terms, then, we can say that in "Little Herr Friedemann" the Id, which is the seat of Herr Friedemann's instinctive urges (the libido), has forced its request beyond the level of the unconscious, beyond the watchful care of the Ego, which would suppress it for its own good. When the Ego understands that it has been tricked, it retreats and transfers Herr Friedemann's emotion from love into hate; but even this act is unable finally to overcome the overwhelming feeling of disgust. The great mistake was that the Ego mistook the wished-for world for reality; the "real" world was the world of Herr Friedemann's deformity, and he could be protected from it only by escaping into fantasy. Once he has uttered his impassioned speech to Frau von Rinnlingen, retreat is no longer possible except in complete extinction.

Such are the terms of tragedy in the psychological story, and it is only in the acceptance of these terms that we can escape the judgment that the ending of "Little Herr Friedemann" is melodramatic—that the suicide of Herr Friedemann is inevitable and, therefore, unsentimental.

III. THEME THROUGH SYMBOL

In Eudora Welty's story "Powerhouse" we have, perhaps, the opposite pole to Ernest Hemingway—at least the Hemingway of "The Short and Happy Life"—for here is represented the slightest possible development in terms of action. The scene is a dance hall. The characters are Negro musicians. There is a minor shift of scene when, during the intermission, the musicians move to a small café for refreshments, and this change introduces briefly a secondary set of characters who participate for a moment and then disappear. The principal action level concerns only the playing of the musicians, their removal to the café, and the return to the dance hall. Another thread of action is maintained through the principal character, Powerhouse the band leader, who has received a wire saying that his wife is dead (or so he says). About this telegram he weaves a sequence of events, suggesting the details of the death; suggesting too the complication of a character named Uranus Knockwood, to whom Powerhouse attributes all his misfortunes:

> "That no-good pussy-footed crooning creeper, the creeper that follow around after me, coming up like weeds behind me, following around after me everything I do and messing around on the trail I leave. Bets my numbers, sings my songs, gets close to my agent like a Betsy-bug; when I going out he just coming in."

Uranus Knockwood, according to Powerhouse's legend, has been following Powerhouse's wife, Gypsy, around. Somehow he is the cause of her death. He is the man who takes all their wives while they are gone.

This secondary thread is purposely vague. Does Powerhouse actually have a

wife? Does she die? Has she been unfaithful to him? Is Uranus Knockwood responsible? Is there actually such a person as Uranus Knockwood? None of these questions is answered with any certainty. All we can say for the moment is that it is extremely unlike the usual "plot" of a story; it is even less real than the more concrete details—the playing of the orchestra, the movement of the dancers, the visit to the café, the meeting with the waitress and the local hero, the return to the dance hall. There is no certainty at all that anything has happened to Powerhouse's wife or even that the events concerning her are "true" in the usual sense that they actually happened.

The fact is that this story which deals with musicians is constructed in much the same manner as a musical composition. Its development is thematic. In a more limited way, the same might be true of Katherine Anne Porter's "Flowering Judas"; but in Miss Porter's story there is a greater importance given to external action, even though that action is developed piecemeal and not as a continuous thread. Miss Welty also has her theme, but she is expressing it in an even more obscure manner than Miss Porter, for she has more completely adopted the technique of the musician.

Let us say that one of the chief features of a musical composition is its use of musical themes (not to be equated with the "theme" of fiction) which are developed in some kind of ordered progression. In extreme cases, such as Wagner where the music is combined with acting, singing, and staging, the musical form seems actually struggling to become something else. Wagner's musical drama, however, must make use of spoken words, for the instruments are only articulate as they become symbols—or as their playing of a particular musical theme becomes symbolic. The story "Powerhouse" reverses this process: it attempts, by using the characters and events as symbols (motifs) to usurp the function of a musical piece, even to approximating the obscurity (inarticulateness) of the instruments.

If we examine the individual characters, we find that the only musicians who really count are the small group who surround Powerhouse in the band. The others are anonymous like the bulk of the instruments in the orchestra. Just as Wagner selected the instruments which seemed best able to express the themes to accompany his principal characters in the musical drama, so Miss Welty gives us characters appropriate to the particular musical "theme" they are to represent Thus we have Valentine, "A bass fiddler from Vicksburg, black as pitch . . . who plays with his eyes shut and talking to himself, very young," whose preference is for "Honeysuckle Rose." There is a clarinet player named Little Brother, who "looks like an East Indian Queen, implacable, divine, and full of Snakes," whom Powerhouse likes to listen to and approve. There is a drummer named Scoot, an unpopular boy, a disbelieving maniac. There is, finally, Powerhouse, the moving spirit in the entire organization, the dynamo. The appropriateness of the names is obvious. Valentine, Little Brother, and Scoot have their own individual functions, but in a sense Powerhouse combines them all. He provides the spark which sets them in operation, the power to keep them functioning as a unit, as well as the symbolic function appropriate to his instrument, the piano, which, in a limited way, is a combination of all the instruments. The other characters are limited, as are the functions of the instruments which they play. Scoot the drummer, for instance, supplies the

rhythm, the metrical standard according to which all the other instruments play —even, at times, Powerhouse, who occasionally gets lost by the mystic sweep of a piece, yells up

> like somebody in a whirlpool—not guiding them—hailing them only. But he knows really. He cries out, but he must know exactly. "Mercy! . . . What I say! . . . Yeah!" And then drifting, listening—"Where that skin beater?"—wanting drums, and starting up and pouring it out in the greatest delight and brutality.

It is appropriate that Scoot, the drummer, should be the realist, the cynic, just as it is appropriate that Powerhouse should occasionally play his piano as if it were a drum. Little Brother is Scoot's opposite, the mystic, least of all bound by the limitations of the rhythm. Of his playing, Powerhouse says, "Beautiful!" or, "He went clear downstairs to get that one." Valentine is the romantic who prefers "Honeysuckle Rose" (though they all like best of all "Pagan Love Song"), and he occupies the middle ground between the liberty of playing variations on the basic rhythm and assisting with the rhythmic base. He plays the bass fiddle, but he, like a lover, is hesitant and must be urged on by Powerhouse.

The actual *story* here, then, is not the suicide of Gypsy because she was being persecuted by Uranus Knockwood but the relationship between Powerhouse and his musicians (musically depicted attitudes ranging from mysticism to cynicism) to the story, just as their instruments depict similar relationships to Powerhouse's piano. Gypsy herself is a depiction of Powerhouse's love as well as a symbol of his suspicion (which is part of the quality of his love). Uranus Knockwood is the embodiment of his psychological defense against his suspicions—a kind of primitive superstition. Uranus, we are told in the story, is a star, perhaps the star upon which Powerhouse wishes; knocking upon wood is his conventional means of warding off danger.

When the story begins, Powerhouse says, "You know what happened to me?" Valentine, who is dreaming (romantically) at the bass, hums a response. "I got a telegram my wife is dead," says Powerhouse. His mouth gathers and forms a barbarous (pagan) O while his fingers walk up straight, unwillingly, three octaves. "Telegram say—here the words: Your wife is dead." The drummer (cynically) replies: "Not but four words?" Powerhouse attempts to disregard him, but when Scoot asks in a moment: "What name has it got signed, if you got a telegram?" Little Brother (the mystic, the believer) glares at him. After the initial statement, the story is developed by Powerhouse in the café and in much the same manner as he plays the piano. He tells it looking into a ketchup bottle (like a fortune-teller) and slowly spreads his performer's hands over the damp, wrinkling cloth with the red squares.

> "Listen how it is. My wife gets missing me. Gypsy. She goes to the window. She looks out and sees you know what. Street. Sign saying Hotel. People walking. Somebody looks up. Old Man. She looks down, out of the window. Well? . . . *Ssssst! Plooey!* What she do? Jump out and bust her brains all over the world."

He plays variations upon the initial theme (four words), repeating them in several paragraphs, always with the combination of romance and realism (clarinet and drums). Little Brother agrees to everything, accepts the fiction, repeats phrases after Powerhouse. Valentine is slightly, hesitantly skeptical but accepts when reassured by Powerhouse. Scoot is

openly doubtful. He asks Powerhouse why he doesn't go to a telephone and call up, "just to see if she's there at home." All the others think: "That is one crazy drummer that's going to get his neck broken some day."

We see that the author is presenting her own myth through the story. Her story is setting up a myth, just as Powerhouse creates his *within* the story. Is it a comment upon the Negro race: their combination of imagination and reality, belief and skepticism, primitivism and creativeness? These are certainly her contrasts. In her final "meaning," however, she is going beyond the Negro and making it apply to all cases where the man of genius combines within himself the extremes. This, she seems to say, is what genius consists of, the ability to operate within the widest possible limits. The artist combines the primitive imagination with his sense of reality ("Where that skin beater?"). He calls for the drums at the proper moment.

A subtheme is introduced in the café, where Powerhouse is asked to meet the local mythmaker, Sugar-stick Robinson, who, though he could not swim, has dived down into the river and pulled up fourteen white people from a wrecked boat. He is the leitmotiv to Powerhouse's major theme. Sugar-stick, however, unlike Powerhouse, is inarticulate. He has become a mythmaker by accident (without knowing what he was doing; without being able to swim), yet he is, in his own way, more complete than either Little Brother or Scoot, and he has gained his local following. Powerhouse's genius is different in that it is often deliberate and always articulate. It is similar in that his actions are as natural as Sugar-stick's diving into the river: "Of course, you know how it is with *them*—Negroes—bandleaders they would play the same way, giving all they've got, for an audience of one. . . . When somebody, no matter who, gives everything, it makes people feel ashamed for him."

Here is the attitude of the indifferent audience toward the artist. Why does he do it, even when no one is listening? The man of genius creates because he *must*. When his audience is not in rapport with him, there is embarrassment—his acts seem barbaric and distorted; they are distorted except when motivated by the proper emotion, and they will always seem distortions unless they are participated in with the proper emotional attitudes. The only number Powerhouse will consent to play, by request, is "Pagan Love Song," and it is the playing of this number which suggests the fiction of Gypsy's death. It is, the author says, a sad song, and she implies that the story of the artist is a sad story—a pagan love song.

The subject matter of "Powerhouse" is the relationship between fiction and fact, and the story delineates through the intricate weaving of the symbolic themes their highest relationship as symbolized in the man of primitive genius, Powerhouse, his relationship to members of his orchestra, to members of his race, and to all mankind. At the end of the story Powerhouse played "a bass deep and coarse as a sea net—then produced something glimmering and fragile." The author suggests his similarity to Sugar-stick after all, for

> who could ever remember any of the things he says? They are just inspired remarks that roll out of his mouth like smoke. . . . Now and then he calls and shouts, "Somebody love me! Somebody loves me, I wonder who!" His mouth gets to be nothing but a volcano. "I wonder who!"

"Maybe. . . ." He uses his right hand on a trill.

"Maybe. . . ." He pulls back his spread fingers, and looks out upon the place where he is. A vast, impersonal and yet furious grimace transfigures his wet face.

"Maybe it's you!"

The product of the artist is a vast, impersonal distortion, rooted in the public misery of the artist's private misfortune. Powerhouse is addressing his song to the dancers out of a sense of private need, just as he improvised his story of Gypsy's death out of a need to formulate his doubts and his suspicions. The artist in general, of whom Powerhouse in this story is the all-encompassing symbol, gives form to the doubts and fears of the race. This is Miss Welty's theme, presented in a form in which words share equally, both as meaning and as motif, with the musical motif as expressed in a music-like prose. If the theme-as-meaning is less pronounced here than in most stories, it is at any rate more "communicable" than the theme of a purely musical composition.

Of the three stories here examined, Ernest Hemingway's is, on the whole, the most conventional in method. Yet to a teacher of fiction it is amazing how many students, when first confronted by it, find it simply incomprehensible. Its action is, for them—just action. A surprising number of them, when queried, explain that it is a conflict between a man and wife in which the wife comes out the victor by resorting to force. Irony, one of the principal products of artistic technique, is lost upon them. Perhaps as a result of Hollywood and the reading of stories in the popular magazines, they are not prepared for anything beyond the level of action, so that "Little Herr Friedemann" and "Powerhouse" leave them simply depressed and confused.

Yet there is good reason for this confusion. The chance is that the productions of Hollywood and the popular magazines, mass produced as they are, are nearer the level of popular culture than such artists as Mr. Hemingway and Miss Welty. We are living in an age which is suspicious of technique, as it is suspicious of anything which pretends to supply moral guidance, unless such technical training leads to an obviously practical end. Where aesthetic enjoyment (which is indissolubly bound to ethical instruction) is the only end, the modern reader becomes skeptical. Why worry about the subtle relationships between Margot and Francis Macomber, between little Herr Friedemann and Frau von Rinnlingen, between Powerhouse and his wife Gypsy, if the only reward of such effort is a statement which might have come from any manual of religious instruction? More important is a knowledge of how much money an author made during a given year. If his technical ability was responsible, then the technique is justified.

This is undoubtedly a simplification, but it illustrates a common misunderstanding of the nature of technique. If we say that a moving picture or a radio program is bad but that it exhibited a remarkable technical competence, we are simply indulging in a *non sequitur*—we are disassociating the technique from the work itself. We are as wrong as if we were to say that the forms of religious worship are beautiful but that they have no effect upon the lives of the worshipers, or if we said that a certain doctor had great skill but that he had no interest in the patients whom he served. The doctor's interest in his patients *is* a great part of his skill, as it is the end of his art. In like manner, the technical ability of the writer *is* his work of art, objecti-

fied and embodied. Until this point is made, the reading of modern works of literature is sterile and unprofitable. Once understood, however, the reader is naturally alive to the most subtle nuances of theme. He is not interested merely in a story, a fabrication—he is interested in life.

The Theme of Natural Order in "The Tempest"

LAWRENCE E. BOWLING[1]

THE temptation to see *The Tempest* as a romance is almost irresistible. Lytton Strachey has excellently summarized this aspect of the play: "In *The Tempest*, unreality has reached its apotheosis. Two of the principal characters are frankly not human beings at all; and the whole action passes, through a series of impossible occurrences, in a place which can only by courtesy be said to exist. The Enchanted Island, indeed, peopled, for a timeless moment, by this strange fantastic medley of persons and of things, has been cut adrift for ever from common sense." Strachey concludes, therefore, that at the time this play was written Shakespeare was "bored with people, bored with real life, bored with drama, bored in fact with everything except poetry and poetical dreams." In like manner, Dover Wilson remarks: "Is not *The Tempest* of all Shakespeare's plays the most Mozartian, the least amenable to discussion or explanation; a dramatic poem in which the author seems to soar altogether clear of the world of meaning and common sense."

The surface appearance of *The Tempest* does point in the direction of romance; but a close examination of the play reveals that it is not at all devoid of meaning and common sense, that it is in no way the "poetical dream" of a man bored with real people and real life. On the contrary, *The Tempest* is really one of the most intellectual and ideological of all Shakespeare's works, reflecting Renaissance ideals, and extremely amenable to discussion and explanation. Among the last works of a mature and practical playwright, it is one of Shakespeare's most significant commentaries upon the conduct of real human beings and practical government in a modern civilized state.

To Shakespeare and his Elizabethan contemporaries, no question was more fascinating or more important than "What constitutes the natural order of things in the universe?" To many, the idea of the chain of being seemed the best solution. That Shakespeare was familiar with this philosophical concept and was influenced by it is clear from the fact that he bases several of his plays upon it and has the wisest of all the Greeks outline the idea in detail in *Troilus and Cressida*. After listening to two long-winded harangues from Agamemnon and Nestor concerning why the Greeks have so long failed to defeat the Trojans, Ulysses goes straight to the point in his characteristic manner and explains that Troy still stands, not be-

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cause of the strength of the Trojans, but because of the weakness of the Greeks and that this weakness is due to the fact that the Greeks have not heeded the natural order of "degree." This speech contains the key to the meaning of *The Tempest:*

Troy, yet upon his basis, had been down,
And the great Hector's sword had lack'd a master,
But for these instances:
The specialty of rule hath been neglected;

. . . .

When that the general is not like the hive
To whom the foragers shall all repair,
What honey is expected? Degree being vizarded,
Th' unworthiest shows as fairly in the mask.
The heavens themselves, the planets, and this centre
Observe degree, priority, and place,
Insisture, course, proportion, season, form,
Office, and custom, in all line of order:

. . . .

But when the planets
In evil mixture to disorder wander,
What plagues, and what portents, what mutiny,
What raging of the sea, shaking of earth,
Commotion in the winds, frights, changes, horrors,
Divert and crack, rend and deracinate
The unity and married calm of states
Quite from their fixture! O! when degree is shak'd,
Which is the ladder to all high designs,
The enterprise is sick. How could communities,
Degrees in schools, and brotherhoods in cities,
Peaceful commerce from dividable shores,
The primogenitive and due of birth,
Prerogative of age, crowns, sceptres, laurels,
But by degree, stand in authentic place?
Take but degree away, untune that string,
And, hark! what discord follows!

In *The Tempest* we see what discord follows when the specialty of rule has been neglected and various persons fail to observe degree, priority, and place. This state of discord and disorder prevails until leadership has again been correctly reassumed and all individuals are willing to return to their proper places in the universal chain. Then and only then is unity and the married calm of states restored; then and only then does the play end.

Almost every character in *The Tempest* is responsible for one or more infractions of the natural order. The first person guilty of interference, and the one therefore responsible for the later guilt of the others, is none other than Prospero himself. In the opinion of the Elizabethans, the first duty of a ruler was to rule. Prospero committed a serious infraction by forsaking his primary duty as a ruler and putting his younger brother into his own position. In terms of the chain of being, Prospero was attempting to remove one of the prime links from the chain and shift a secondary link into that position. By the time the play begins, Prospero has become aware of his responsibility for his brother's guilt:

The government I cast upon my brother,
And to my state grew stranger, being transported
And rapt in secret studies.

. . . .

I . . . in my false brother
Awak'd an evil nature.

Escaping to the island, Prospero begins his twelve years of suffering and regeneration; but even here he commits another infraction of the natural order, which is fundamentally the same as his first error. This is the unrealistic and sentimental attitude which he takes toward Caliban. Instead of accepting this half-beast as the subhuman that he is, Prospero attempts to elevate Caliban to the level of human beings by bringing him into his own household, putting him on equal terms with Miranda, and trying to educate him in the same manner as he does his own child. Prospero's undue kindness to the half-fish reminds one of the Fool's reference in *King Lear* to the ignorant cockney who, "in pure kind-

ness to his horse, buttered his hay." His treatment of Caliban as a human being continues, until the subhuman, accepting the elevation of himself to the equal of Miranda, attempts to people the isle with little Calibans. The typical Elizabethan view of the matter is the one which Prospero arrives at only after many years of trying to humanize the subhuman:

PROSPERO

Thou most lying slave,
Whom stripes may move, not kindness! I have us'd thee,
Filth as thou art, with human care; and lodg'd thee
In mine own cell, till thou didst seek to violate
The honour of my child.

CALIBAN

Oh ho! Oh ho!—would it had been done!
Thou didst prevent me; I had peopled else
This isle with Calibans.

PROSPERO

Abhorred slave,
Which any print of goodness will not take,
Being capable of all ill! I pitied thee,
Took pains to make thee speak, taught thee each hour
One thing or other

. . . .

but thy vile race,
Though thou didst learn, had that in't which good natures
Could not abide to be with.

Only after this disappointing experience with Caliban does Prospero realize the fundamental nature of the blunder he had committed in his treatment of his brother Antonio. In the experience with Caliban, however, he realizes his error in time to restore the natural order before things get completely out of control.

That *The Tempest* is basically a treatise on practical government is specifically emphasized at two different points in the play when two separate groups discuss matters of state. The first begins with Gonzalo's admiration of the isle and his remarks concerning how he would rule if he were king on it:

GONZALO

Had I plantation of this isle, my lord,
And were the king on't, what would I do?
I' the commonwealth I would by contraries
Execute all things; for no kind of traffic
Would I admit; no name of magistrate;
And use of service, none; contract, succession,
Bourn, bound of land, tilth, vineyard, none;
No occupation; all men idle, all;
And women too, but innocent and pure;
No sovereignty,——

SEBASTIAN

Yet he would be king on't.

ANTONIO

The latter end of his commonwealth forgets the beginning.

Gonzalo's inconsistency here is as obvious as Sebastian and Antonio say it is; beginning by observing what he would do if he were king, Gonzalo immediately eliminates himself and all other rulers by asserting that there would be no name of magistrate and no sovereignty. Although we do not like to associate ourselves with the two arch-realists, we must, if we are to take the characteristic Renaissance (and Aristotelian) view presented by Ulysses, agree with Sebastian and Antonio in this one point: that Gonzalo's utopian commonwealth would certainly be far less likely to produce innocence and purity than it would whores and knaves, as Antonio quickly points out. Alonso, with whom we are more sympathetic and whose opinions we more readily accept, observes that Gonzalo is talking "nothing." Whether Gonzalo's original intention really was merely to provoke the wit of the two realists, as he now says it was, the fact remains that his romantic commonwealth would not be practical.

Government is again directly focused upon when Caliban, Stephano, and Trinculo form a conspiracy to overthrow Prospero. The drunken butler intends to establish himself as king and appoints the court jester and the half-fish as viceroys. Although Stephano's order does admit some degree, priority, and place, the no-government of Gonzalo would be less evil than Stephano's dictatorship of the drunken-dumb-and-dilatory, which is to be organized by completely inverting the natural chain of being and placing all the inferior links at the top. Whereas Gonzalo favored mere absence of any order, Stephano is for the presence of a positive disorder. Viewed in relation to Ulysses' standards, Stephano's brief regime serves as another good example of bad government.

The conspiracy of Antonio and Sebastian to murder Alonso illustrates another aspect of the theme. Having supplanted his brother, Antonio now becomes the example and precedent for Sebastian to do likewise. Antonio's remark that his garments as duke of Milan sit becomingly upon him reminds us of Ulysses' statement that "degree being vizarded, th' unworthiest shows as fairly in the mask." These younger brothers do not heed their natural duty to respect "the primogenitive and due of birth, prerogative of age, crowns, sceptres, . . . office and custom." Instead, they consider the sleeping king "no better than the earth he lies upon."

This is a sorry state for things to come to, and they might be expected to come to much worse if they were allowed to work themselves out without supernatural intervention. Sooner or later, Antonio and Sebastian could be expected to fall out among themselves and reduce everything to the universal chaos outlined by Ulysses:

> Then everything includes itself in power,
> Power into will, will into appetite;
> And appetite, an universal wolf,
>
> . . . .
>
> Must make perforce an universal prey
> And last eat up itself.

To the Elizabethans, such a condition was the logical sequel if even one link in the chain of order should swerve from its natural function. In the words of Shakespeare's representative contemporary, Richard Hooker:

> As long as each thing performeth only that work which is natural unto it, it thereby preserveth both other things and also itself. Contrariwise, let any principal thing . . . but once cease or fail or swerve, and who doth not easily conceive that the sequel thereof would be ruin both to itself and whatsoever dependeth on it? And is it possible that man, being not only the noblest creature in the world but even a very world in himself, his transgressing the law of his nature should draw no manner of harm after it?

By "any principal thing" Hooker means any chief or leader in its class. In terms of *The Tempest*, the principal thing which first swerves from its natural course is Prospero. It is proper, therefore, that he should be the one primarily responsible for restoring the order which he was the first to transgress.

Prospero's restoration of the natural order is accomplished partly by supernatural means, and the tendency has been to exaggerate the strangeness of these supernatural elements at the expense of their deeper significance in relation to the central theme. In *The Tempest*, more than in any other of Shakespeare's plays, the supernatural is used as a means of giving further amplification and extension to the natural. A good example is Prospero's magical tempest. Dover Wilson, commenting upon this storm, remarks that Shakespeare's first scenes are often symbolic of the rest of the play but that in *The Tempest* the

first scene "serves as a contrast, not as an initiation." On the contrary, it may be observed that in no other Shakespearean play is the first scene more completely or more appropriately symbolic of the play as a whole. The tempest in the natural sphere symbolizes the basic discord and confusion in the moral and political spheres. The title of the play refers not merely to the brief storm in the first scene but also to the greater tempest which is dealt with throughout the play.

In emphasizing the unreality of *The Tempest*, Strachey calls special attention to the fact that "two of the principal characters are frankly not human beings at all." Assuming that Ariel and Caliban are present chiefly because of their unnatural characteristics, he fails to see that their real function is to give extension to the chain of being by adding to the human order two supporting links from the superhuman and the subhuman. Ariel, associated with the finer elements, air and fire, represents not only the order of being above the human but also the finer qualities of man; he therefore stands for harmonious obedience to the natural order and is usually accompanied by music. Caliban, on the other hand, represents both the order of being below man and the coarser elements in human nature; associated with the lower elements, earth and water, and referred to as "tortoise" and "fish," he is disobedient to the natural order.

Another supernatural element commonly seen only as further evidence of the play's romantic character is the masque in the fourth act. The question is, does this masque have any function other than serving merely as an interesting interlude? Prospero says that his purpose in staging the magical show before Ferdinand and Miranda is to "bestow upon the eyes of this young couple some vanity of mine art"; but this display of Prospero's supernatural powers, when seen in relation to the rest of the play, has for us a deeper significance than that indicated by Prospero's statement. According to the stage direction, "Prospero starts suddenly" when he realizes that, in becoming unduly interested in his magic, he has "forgot that foul conspiracy of the beast Caliban and his confederates against my life." A moment's further delay might have proved disastrous. The masque illustrates, therefore, not merely Prospero's ability in the superhuman realm but also the great danger involved in such vanity, for he becomes so completely fascinated with his magic that he temporarily forgets matters of more immediate and more practical importance. Thus, the masque serves as a parallel to, or a re-enactment of, Prospero's original error, when he had become interested in secret studies of the spirit world to such an extent that he neglected his practical duties as ruler and allowed matters of state to get out of hand.

In no aspect of the play is the theme of inverted order more clearly or more cleverly presented than in Caliban's conspiracy to overthrow Prospero. Unmindful of the natural duty which the inferior link owes to its superior, Caliban is in constant revolt against his master, Prospero. But when he meets Stephano, who appeals to his lowest senses by giving him liquor, Caliban immediately accepts this person as his god:

> That's a brave god and bears celestial liquor;
> I will kneel to him.
>
> . . . .
>
> I'll show thee every fertil inch o' th' island;
> And I will kiss thy foot. I prithee, be my god.
>
> . . . .
>
> A plague upon that tyrant that I serve!
> I'll bear him no more sticks, but follow thee,
> Thou wondrous man.

He thus places the wise Prospero lower than the foot of a drunken butler, and Trinculo speaks less for himself than he does for Shakespeare and the Elizabethans when he observes that Caliban is "a most ridiculous monster, to make a wonder of a poor drunkard!"[2] By the end of the play, however, Caliban discovers the asinine ignorance of his error. To Prospero he now repents and pledges obedience:

> I'll be wise hereafter,
> And seek for grace. What a thrice-double ass
> Was I, to take this drunkard for a god,
> And worship this dull fool.

For the first time, Caliban is able to see things in their proper perspective and is willing to accept his natural position and support the other links in the chain.

All the other characters are likewise returned to their proper spheres of activity. Ariel, who had been imprisoned by Sycorax and later became a bond servant to Prospero, has now served out his specified term and is duly returned to his natural element, the air. Caliban is returned to his original position on the island—not taken to Naples, as Stephano had first intended. Stephano, who had recently attempted to instal himself as king of the isle, now admits in a pun that he would have been "a sore one" and becomes a butler again. The conversion of Sebastian is indicated by the fact that, whereas he had originally scorned miracles, he now admits that there are powers beyond the grasp of his realistic faculties. Antonio is returned to his subordinate position under Prospero. Ferdinand, who has never attempted to interfere with the natural order and who, in contrast to Caliban, always recognizes and obeys superior powers, is "returned" to Miranda. Alonso resigns Prospero's dukedom to him, entreats his pardon, and will hereafter be a better king. And Prospero gladly gives up his superhuman powers in order to return to the strictly human sphere:

> this rough magic
> I here abjure.
> . . . .
> I'll break my staff,
> Bury it certain fathoms in the earth,
> And, deeper than did ever plummet sound,
> I'll drown my book.
>
> *Now my charms are all o'erthrown,*
> *And what strength I have's mine own.*

At last, after much suffering for his original error, Prospero fully realizes that "the proper study of mankind is man" and not the spirit world. He is eager to return to that which is by nature his *own*. As duke of Milan, he will henceforth strive ever to be the best ruler and the best human being that he can. All the links in the chain of order have now been completely and correctly restored; the "calm seas" reflect the "unity and married calm of state," for each person has now found himself. As "the good old lord Gonzalo" so aptly summarizes:

> In one voyage
> Did Claribel her husband find at Tunis,
> And Ferdinand, her brother, found a wife
> Where he himself was lost; Prospero his dukedom
> In a poor isle; and all of us ourselves,
> When no man was his own.

The play itself is likewise an interesting paradox. On the surface apparently a romantic and unrealistic "poetical

[2] To be misled by Caliban's defense of his ownership of the island and his rebellious conduct toward Prospero and to see in the play "a discussion by Shakespeare of the relationships between the aborigines and their white conquerors" is to miss completely Shakespeare's real meaning and to display a type of sentimentalism of which Shakespeare and his Elizabethan contemporaries were not guilty.

dream" devoid of all meaning and common sense, *The Tempest* proves to be basically an extremely intellectual and realistic work, dealing with a group of characters who find themselves and become harmoniously readjusted by returning to their proper positions in the natural order.

The Philistines Like It

L. A. KING[1]

THE title, admittedly, is not immediately clear. By "philistines" a literature teacher like me would of course mean those unfortunate persons who have not chosen to major in literature but in some other subject such as chemistry or sociology or music. Their words and actions prove that they like it. *It* is a course in masterpieces of world literature invented and designed to bring philistines to like literature—and continue liking it and reading it for the rest of their natural lives.

The course was first tried in the early thirties, when general dissatisfaction was being expressed over the usual sophomore survey of English literature as a college requirement. A good many instructors felt that even for English majors the inclusion of minor figures of only historical interest was hardly stimulating and that the extensive arrays of fragments gave little real idea of the wholes from which they had been extracted.

It seemed obvious, moreover, that whatever dissatisfactions the majors in English might feel would be considerably multiplied in the nonmajors. The belief that too often the introductory courses in all departments were but the first steps in a rigid escalator structure intended to produce departmental specialists but not cultured human beings was also gaining support among educators. All these convictions I shared, and hence I began to build a course for nonmajors which would be sharply different from that for majors and which, I hoped, would leave them with favorable memories as well as credit toward the requirement.

As first constituted, the course leaned, it now seems to me, too heavily toward the enjoyment objective and was not so high in quality as it might have been. The books chosen, while recognizable as literature, did not raise the greater issues of life. I was not sure then that nonmajors would tolerate anything more difficult. But the students themselves began to protest against being considered capable of only "second-rate literature" and vowed that they could read as difficult material as the majors if only we would avoid literary technicalities. The content was accordingly made steadily heavier, even to the extent of raising the eyebrows of teachers of the conventional survey course. They declared the nonmajor course was more difficult than the majors would want. But the nonmajors do not object. Various types of books have been tried and various books within the types. One objective now prominent was not originally so highly valued as now. Student opinion has caused some modifications; books expected to be sure-fire successes proved duds. Other changes

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were my own. But, as the course stands today, I am willing to let it stand. I feel it has arrived.

What I say from this point forward is really a short version of what the students learn about the course in the first day's selling and briefing session.

First of all, the whole course is the outgrowth of certain assumptions about the students who take it. If these assumptions should be changed, the course would have to be changed. It is assumed that the students taking the course are taking it merely to meet the college requirement, that they have no intention of majoring in literature, and that they likely have had some unhappy previous experiences with literature and feel little liking for it. Almost certainly they will take no more literature courses in pursuance of their program. But, if they are not to be literature specialists, they are human beings with all the feelings, desires, beliefs, problems, and perplexities that people are possessed of and that constitute the subject matter of literature. Moreover, it is remembered that they will be growing older and continually facing the common human problem of what will fill and shape their minds through life. Since the course has been taught in Christian schools, it is assumed that most of the class members will be concerned with problems of Christian belief and life. Finally, it is assumed that to such young people literature is peculiarly fitted to speak. The emphasis is firmly laid on the common human needs that are the basis of general education programs everywhere, and the aspects of literature that cannot meet that requirement are almost entirely neglected.

With these assumptions in mind the objectives of the course are set up. They are not literary, for the students are not interested in technical literary matters. They can easily be brought to lively interest in the contents of significant literature. Inasmuch as what literature has to say is in any case the main concern, and how it says what it has to say is only a means to an end, students can profit far more from almost exclusive concern with content than with technical points. Any other emphasis would be out of line with the basic assumptions and would defeat the course at the outset. Even in courses for majors the principal attention ought in my opinion to be upon contents, upon the ideas, and only incidentally upon biographical and stylistic considerations. Much more in a course for nonmajors should this emphasis be held to. It is simply a matter of how best to use a limited amount of time.

The objectives are frankly divided into two groups: those for which testing is possible and those for which it is not. The students are frankly told that the tests necessarily will be based on the one kind but that the other is far more important. The fault lies in our inability at present to test all, or the best, outcomes of what we do in class. And since one of the concerns of the course is with the attitudes of the students long after they have left it, that objective at least is removed from testing now. Obviously the objectives which can be tested include knowledge and understanding of the contents of the books read, of the background material supplied in lectures, of some simple standards for judging literary quality. It is hoped to improve ability to read solid writing and to judge quality. It will be observed that even the objectives tested include little not to be gained by a thorough and thoughtful reading of the books and that technical and biographical details do not appear. Moreover, the abilities em-

phasized are long-term objectives and have lasting value.

The objectives not tested include, as one of the most important, enjoyment of the literature read and of the class sessions. The students generally show some surprise that a teacher should have such an objective; they also quickly indicate approval of the idea. I hope their reactions do not truly indicate what they seem to. I once met a young fellow who had taken a course in Shakespeare under a former actor who could read whole scenes expertly and from memory. When I ventured the opinion that such a course must have been highly enjoyable and sure to give a liking for Shakespeare, I received the reply, "I'll never read Shakespeare again as long as I live." That teacher had failed miserably. It is not my intention so to fail. I sincerely hope that the course will be fun and that the students will look forward to its meetings with eagerness. Of course their enjoyment is not, I warn them, to be that akin to lounging under a tree with fan and lemonade but rather that of a hot game of tennis.

Another objective is a change in attitude toward the "classics" which will transform them from dull and dusty monstrosities into exciting writings that always have been and always will be the most interesting and rewarding of friends. Many students—perhaps from bad previous experiences—think that classics are made classics by vote of spinster schoolmarms. They do not know that the classics worked their way up in the firm and didn't rely on "pull." Once students find by experience that here in the great writings are the eternally challenging ideas and feelings of men, they know where to go for real and enduring pleasure. And it may be expected that, having once got this idea, they will not soon lose it. Of course it is not expected that every one will like every type read; but, if he likes one or two, he has a road into a new land, a road that will almost certainly widen and branch before him.

A third objective is the effect upon the personalities of the class members. Easy to speak of but difficult to define and to measure, enrichment of personality ought surely to result. If we teachers of literature did not believe in such enrichment, we should have little reason for continuing in our teaching. It is the central value claimed for literature. Acquaintance with new ideas and viewpoints, with its resultant broadening of mind; the change from calling strange things queer to merely calling them different; better understanding of themselves and of others; the culture of emotions through associating with beauty and sharing the experiences of others sympathetically; the better social adjustment and tolerance found through applying understandings—all these are precious outcomes of reading great literature thoughtfully.

A final objective once not prominent in my planning of the course has with the years come to take probably the largest part. The steadily increasing clash of ideologies in these times makes it imperative that the perennial need for intelligent people to know what they live for and by should now more than ever be faced. There is no such thing as an ethical and moral vacuum; if men do not have good and positive principles to live by, they will be possessed by poor and negative ones. Accordingly one of my main objectives now is the consideration of some of the eternal great questions of personal and social ethics with the intention of bringing the students to examine their convictions and arrive at a reasoned

basis for them, or perhaps to revise them. Since the course has been taught in Christian colleges and the students are for the most part convinced Christians, I have hoped that they might arrive at convictions that could be called Christian. My general practice has been to outline the various answers to these great issues after discussion has raised them sufficiently sharply, pointing out what seem to me their respective strengths and weaknesses. When the inevitable query about my own position arises, I frankly state it and my reasons for holding it. Sometimes on the more controversial issues a few students are found who agree with me.

This array of objectives is not novel or unfamiliar; most literature courses have some, perhaps all, of them. The difference lies in the emphasis being placed on those which cannot be tested and in the open announcement that the most important ones are precisely those that cannot be tested. Heretical though it may be in the eyes of literary specialists who take and administer their technique and details of biography and bibliography in large doses, it is precisely this emphasis and announcement which gives the course much of its appeal to nonmajors. Their fears of boredom and their feelings of inability to deal with literature are allayed. Instead of being presented with the aspects of the subject for which they have no liking and perhaps little ability, they meet those which they feel some confidence in handling and certainly a good bit of interest in discussing—the ideas held by other men and women. They feel little interest in the technique of the novel, but they argue passionately and well about whether Jean Valjean should have revealed his identity at the trial of Champmathieu. Here is an issue that in other specific forms they may themselves face; but they will never, they think, be writing a novel or have any need to dissect one. I believe they are right.

The texts used are selected to meet a combination of requirements. First of all, they are whole books, with the exception of the anthology of lyric verse. Although such a requirement at once precludes a survey of world literature—not one of the course's objectives, incidentally—another requirement somewhat counterbalances any loss thus sustained. The books are selected to be great representatives of certain literatures or periods or viewpoints. As I list the books later, it will be obvious how this requirement is met. A roughly chronological basis is used to select the periods to be represented. Other factors enter into the selection within periods. I have tried for a variety of types, though not covering nearly all, so as to appeal to as many tastes as possible. Again, books that present great issues have preference over others. For instance, Shakespeare would ordinarily be the choice for the Renaissance, but Machiavelli poses a particularly knotty and exciting problem and stirs more interest. Another, and a highly practical, consideration is the cost. My attempt is to keep the cost as low as possible; this means using books that can be got in cheap editions. Along with the required texts another small book is optional—*Good Reading*, as a guide to the extra reading that some will do for the course. And—most certainly—as a guide for the reading that will be done long after the course is completed!

I should suppose there would be interest in a listing of the texts used, together with some indication of what they represent in period or viewpoint and of what is emphasized in and along with them. With the *Iliad*, representative of

the Greeks and the heroic view of life, is given a simple explanation of the later Greek thought (based on Dickinson's *Greek View of Life*), because of its influence on all subsequent European thought. The poem itself is read as an example of the soldier's fatalistic philosophy—considerably interesting the GI's—and as the story of an egotist who sought justice in the wrong way, muffing the answer to the eternal question of how much one owes the group he is a member of, of how much injustice one must endure personally for the sake of loyalty to comrades. Marcus Aurelius' *Meditations*, representing the Romans and the Stoic view of life, invariably brings to the common what's-in-it-for-me philosophy a sharp challenge and stirs lively discussion. Can it be true that being good outweighs all other considerations in life and that what one does and is constitutes the only good or evil he can experience? This disturbs a good many students. With Marcus goes a very brief survey of Roman history to show an agricultural and unsophisticated people suddenly catapulted into wealth and power and world empire and failing to have the moral resources to meet the test. A parallel with our own history in the last fifty years raises the question of American ability to meet the current similar test. I was interested recently to find that former President Franklyn B. Snyder of Northwestern University shares this view and in a recent commencement address said in part: "And then, not swiftly, but steadily, inexorably, as darkness wraps itself around the earth after sunset, the Empire crumbled. . . . Why? Not because of superior physical force. Rome fell because the nation collapsed spiritually; because a hardy race succumbed to the insidious poison of the idea that 'the government will do it!'"

Dante's *Divine Comedy*, representative of the Middle Ages and a Christian interpretation of the universe, gives a lofty and vivid statement of the idea of man's freedom to love what he will, either evil or God, and of the consequences of his choice, whether in the eternal realization of evil in its lonely and divisive essence or in the eternal contemplation of God in happy unity with all others like-minded. Along with Dante go a brief view of history to explain the origins of much of our modern civilization and a brief explanation of Gothic architecture as the great art form of the period. Machiavelli's *The Prince*, representative of the Renaissance, gives its coldly secular side and presents in stark bluntness the subject of the morality of the state, of course raising the problem of the relationship of the individual and state, especially when the individual finds his moral principles in conflict with the demands of the state. The discussion of this book usually waxes so violent that there is little time for any background material, unless the full explanation of several historic solutions could be called background.

Franklin's *Autobiography*, from the rationalism of the eighteenth century, pictures for us a particularly attractive specimen of this viewpoint and allows a discussion of its assumptions, nature, values, and disadvantages. Among other things, students are interested to learn that Dale Carnegie is not the originator of successful ways of influencing people! The students' favorite is Hugo's *Les Misérables*, representative of romanticism. Of course they sympathize with Jean Valjean, and there is a good bit of suspense in the story; I suspect, too, that the love element is not without its attrac-

tion. Besides, the issues raised by the Bishop's life and views, as well as certain of Jean's acts, stir up considerable discussion. The historical references in the book call for some background in history, and romanticism naturally is contrasted with Franklin's view. Also, if possible, I like to bring in musician and artist to explain from their fields the difference between classicism and romanticism.

Lincoln Steffens' *Autobiography*, representative of modern realism, more or less initially surprises the more sheltered members of the class. They are not at first convinced of the truth of his picture of our country. Heated discussion is likely to rise; then follows interest in pursuing his search for a solution and discussion of his matured proposal. Not much time is left for more than background explanation of statements made in the book. The collection of lyric poetry is handled with emphasis upon enjoyment. Nothing more than is absolutely necessary for understanding is said about the authors; the poems stand by themselves. The sole aim is to understand as fully as possible what the poet is saying and possibly see a little of how he gets his effects. Meter is presented simply, and scansion is publicly abhorred. Feet and such technical matters are anathema, though the rhythms are briefly analyzed. And students who have come to this last book with the suspicious eyes of wild horses have remained to confess with surprise that if they had only one to take with them on a desert island it would be a book of lyric poetry!

It will not have escaped logical and orderly minds that the supplementary material is a strange mixture. There is not time for all that might be done in such a course; some selection is necessary. There must be time for the students to talk. Hence I put in what is possible, choosing what seems likely to interest and profit the students most. No two years find exactly the same supplementary lectures, though they usually follow a stable pattern.

How are such objectives and texts used? The class sessions are obviously the heart of the course. A typical session will open with answering any questions raised by the students about the meaning of the day's material. Often a whole period will be so occupied, for nothing is more essential than real understanding of what has been read. Sometimes it is necessary to poke about a bit at points that are chronically unclear. Often a student raises some point of controversy. That is the signal for the best part of the course—the discussions, the arguments, the struggles with issues and problems. Deliberately and with malice aforethought the class is led into these struggles. Nothing pleases everybody more; nothing rouses more interest; nothing more than these rages on after the end of the period and erupts in all sorts of likely and unlikely places; nothing fixes material more indelibly in minds; nothing more surely sells literature; nothing lets literature do its great work better. Of course the arguments have to be kept to the point; issues have to be clarified, terms defined, evidence and argument questioned. Not infrequently when the class is too easily making up its mind, I have to point out the arguments on the minority side. This course of action sometimes produces confusion, not to say rage, at the perverseness of a person who will argue against what is utterly obvious. At the end there is some attempt to sum up the conclusions of the group, at least to clarify its disagreements. Often a query will rise, "Honestly, now, what *do* you believe about

this?" That query is always answered honestly and with reasons. The students are free to agree or disagree; I never ask them to do either. But they are not given a sterile neutrality mislabeled objectivity, not on questions upon which one cannot be neutral. When there are no questions to answer and no arguments to monitor or stir up, the background material can be got in. But understanding what these men have to say and struggling with the great issues—getting out and dealing with what these authors have to say to these students here and now—that is the chief concern. The rest of the day has to be hard indeed to dim the glow of a good hour's adventure among these ideas with these students. On such a day I have grounds for my faith in literature teaching.

Tests? Yes, one at the end of each book; "pop quizzes" now and then to urge on the inevitable laggards; finals that try to give an over-all look at the semester's reading. Objective types like matching and multiple-response allow a rapid and wide coverage of the contents and background material. A single essay topic that calls for more than memory tries to find those students who have done a superior job of digesting what they have read. Thus, I may ask what Marcus Aurelius would have said about Achilles' refusal to fight after the injustice done him. All large tests are returned and fully discussed with the class. I try to use them as more than detective devices.

But in my mind—and, I believe, in the students'—tests and grades, while necessary evils, are not the primary concern in this course. The customers show in various ways that they put greatest value on other matters. They believe that they have bought a good product: enjoyment, new ideas and friends, some great problems struggled with, some convictions formed, the world of literature made enticing. The course furnishes many a topic for lively talk sessions in dining hall and lounge, embroiling even nonmembers. Those in the class evidently sell it to others, for outsiders often say, "Oh, yes, I know about you. John is in your literature course." Alumni often greet me with, "You remember me, don't you? I was in that literature course of yours." They seem never to feel any need to identify the course they refer to. More than once I have had the course called "the most enjoyable one I ever took" or "the most valuable." I was once accosted by a husky fellow in a Marine's uniform thus: "Your literature course really gave the Marines a rough time out in the Pacific. I used to get them into bull sessions over the questions we argued in that course, and they really got heated up over them." It is perhaps superfluous to add that, even after it grew from an experimental group of thirty-five to two sections of fifty, there were still some who could not get into the course, enough to have made a third smaller section. Yes, on the whole, the philistines like it!

An Aid to the Teaching of Punctuation

TRISTRAM P. COFFIN[1]

THE reason that many college students have never mastered punctuation, even after five and more years of training, is the method of teaching this extremely simple subject practiced in our grammar and high schools. The method, which may be called the "series-of-rules system," serves to overwhelm and confuse the mind that has restricted or average ability in logical thinking. The student is never presented with anything uncomplicated and concrete that he can grasp and use with confidence. As a result, most freshmen entering college punctuate by a "shoot-and-hope" method or by a combination of memory and experience that is not reliable. It has always seemed to me that if the students could learn a "mathematical" formula by which they could handle the situations that arise in punctuation, even the poorest would quickly reach competence in this subject. The system that follows, designed primarily for college students, is the result of my experimentations along these lines.

In general, punctuation is used to link and separate groups of ideas in order that larger blocks of meaning may become apparent. In this respect it works in harmony with word order, the function word, and even inflection. Blocks of meaning in English fall into two main groups: dependent and independent elements. A dependent element may be a subordinate clause, an appositive, a phrase, a claritive, or the like. The sentence may well be considered the smallest independent form that a block of meaning will take. It possesses a subject and a verb. Larger blocks of meaning are made up from a series of sentences. Attached to independent blocks of meaning can be found the dependent elements that tend to make clearer the idea to be communicated. Sometimes, however, dependent elements, rising from exclamation or emotion, will stand independently and in such cases must be treated as full sentences, although they lack subject and predicate or both. Such elements are usually called "fragments" and are not frequently permitted to the student learning punctuation.

The method to be presented here covers all the serious problems of teaching punctuation, the problems that involve the linking and separating of blocks of meaning. Certain uses of the period (for abbreviation and omission) will not be considered, as they are easy to teach and learn. Likewise, I have ignored the use of the dash to indicate a break in sense, as well as the apostrophe and the hyphen, the former of which causes little trouble and the latter of which is used in so arbitrary a fashion that it might well be omitted altogether from our grammar.

It is necessary at the outset of this discussion to list the symbols of punctuation used in English and to discuss the function of these respective marks. The material given below might have come from any standard book of grammar. Actually, I have based it on the material to be found on pages 1268–72 of *Webster's Collegiate Dictionary* (Fifth Edition) and the ***Foundations of English Outlines*** used

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by the faculty at the University of Pennsylvania.

1. The *period* (.) is the symbol for a full stop and occurs when one wishes to indicate the termination of an independent element.

2. The *semicolon* (;) is also the symbol of a major pause and occurs when one wishes to link two independent elements into a single, independent block of meaning.

3. The *comma* (,) is a minor pause and is used when one wishes to link a dependent element into an independent element or, if used with a co-ordinating conjunction (i.e., *and, but, or,* etc.), when one wishes to link two independent elements (simple sentences) into a single independent block of meaning (a compound sentence).

4. The colon (:) is indicative of something to follow and is used when one wishes to link a dependent element of the nature of a list, a quotation, or a reiterative or demonstrative statement to an independent element. The case where the list, quotation, etc., is independent in itself is considered later in this work.

5. The dash (—) is used to mark breaks in sense. In all other cases the dash is employed as an alternative for the colon, comma, or parenthesis and can be as well dismissed as redundant for the purposes of instruction as not. Such a dismissal is particularly helpful when instructing girls.

6. The exclamation point (!) and the question mark (?) represent the period with overtones of exclamation or interrogation. Their use is mechanically no different than that of the period.

From these standardized statements as to the usage of punctuation symbols, one can at once construct a chart (formula) through which the student can grasp the basic ways of punctuation in a glance and by which he can remember and utilize these principles with almost no study at all (Fig. 1). It is clear that, at any point in writing where a mark of punctuation is required for the clarification of meaning, the junction of two independent elements or the junction of a dependent and an independent element will be present. The marks of punctuation on the left of the line in Figure 1 serve as links or separators of the former; those on the right, of the latter. The choice of usage on the left will depend upon the artistic relationship of the ideas being joined or separated (mechanically, they are, of course, interchangeable). On the right, the choice will depend more upon technical considerations (although,

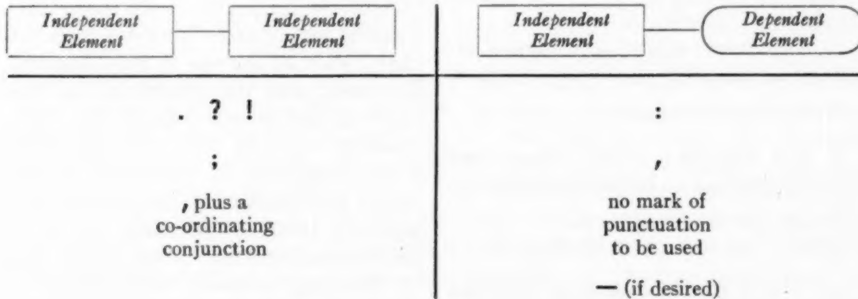

FIG. 1

at certain times, artistic exchange will be possible). A student who "crosses the line" (that is, uses a mark on the left of the line to punctuate a situation on the right or vice versa) can be marked with the traditional "CB" ("crossing the boundary"), as the error he has committed results from the same misunderstanding as does the comma blunder, whether his error is actually a comma blunder or not.

It becomes immediately obvious, upon one's studying the chart, that five exceptions must be taken into consideration in order to make the method inclusive enough for teaching. These exceptions would be as follows:

1. The closely related and parallel independent elements of simple structure.

I came, I saw, I conquered.

2. The fragment, or the independent element that has no subject or predicate.

No, sir, not on your life!
Pshaw! You can't expect him to do it.

3. The colon that is used to introduce a quotation that is an independent clause.

Shakespeare wrote in *Hamlet:* "The cat will mew and dog will have his day."

4. The colon that is used before a reiterative or demonstrative independent element when *namely, such as,* or *that is,* etc., is present or implied.

The situation was this: I hit him, and he kicked me.

Tom can play golf: that is, Tom likes to try to play golf.

5. The "bolstered comma" construction, where the semicolon makes the division between elements more clear than would be otherwise possible.

When the moon came up, the night, which had been gloomy and somber, suddenly became gay and happy; but Tom, our youngest brother, did not respond as we did.

Here is the list: Ford, made by Ford Motors; Cadillac, made by General Motors; Chevrolet, also made by General Motors; and Chrysler, made by Chrysler.

All these examples, when punctuated correctly, "cross the boundary" and must be taught as exceptions to the chart. It is, however, possible for the teacher aiming at competence to include only Nos. 3, 4, and 5 at the start and not to allow the student to use the "artistic freedoms" of Nos. 1 and 2 until he has mastered the chart itself. Similarly, when the student has become a competent punctuator, he can be shown the artistic value of taking other freedoms with the chart, such as the use of the fragment, the dash, and the comma before the claritive that stands between two independent elements. And, with the chart firmly implanted in his mind, he will realize that symbols of punctuation used normally between dependent and independent elements may be sometimes used to advantage between two independent elements to indicate speech relationship existing in the latter situation that is akin to the cadence usually found in the former and vice versa.

In teaching by the chart method certain problems must be tackled as soon as the formula and its exceptions have been mastered. Difficulties will arise when the student tackles sentences in which the "understood predicate," the "understood *that*," etc., are used:

Tom won the race. Paul was second. Jerry, third.

I know you are not going to like her.

When introductory phrases, adverbial clauses, etc., exist out of the natural word order:

At this moment, he slipped.
He is a good player, I admit.

Or when a compound predicate occurs:

I went downtown and bought a pen.
I went downtown, but bought nothing.

However, these few details are quickly learned and easily retained once the system has been established in the student's mind.

Of course, if a person is to punctuate according to the chart, an ability to recognize dependent and independent elements when he sees them becomes exceptionally important to him. It is not a bad idea to start the teaching of punctuation with exercises along this line. Certain key words, whose nature is largely functional, can be used as indicators:

1. Words with adhesive power, the co-ordinating conjunctions (*and, but, or, nor, for,* sometimes *yet* and *so* are included), will serve to link independent elements together with no more than the aid of a comma or minor pause.

2. Words with no power at all, the claritives (*however, therefore, consequently, moreover,* etc.), will give no indication as to the punctuation to use. The punctuation of the sentence(s) should be handled as though these words were not in them.

3. Words which have the power to make an independent element dependent when placed as the lead word in that element, the subordinate conjunctions (*as, if, because, when, while, although, even if,* etc.). Such words make it clear that no mark on the left side of the line in the chart would ordinarily be used for punctuation in this particular case.

4. Words that make an element dependent only when they themselves are dependent, the relative pronouns (*who, which, what, that*).

The value of such a method of teaching punctuation is fivefold: (1) By being standardized, yet flexible, it is adaptable to all usage and still clear in its results and conventionalized in its meaning. (2) It is a simple matter for the student to learn the chart, and as a result he gains a system of expression in place of a maze of rules. (3) It is broad enough in scope to cover all the major problems of punctuation and to give the student complete competence in this part of our instruction, yet it can be grasped and learned completely by two or three hours of concentrated application. (4) It serves the teacher as a skeleton on which to hang the other minor rules of punctuation that I have omitted from this discussion. (5) Once the chart is learned, it serves as a good foundation from which to proceed to more advanced distinctions in punctuation, such as those involving the selection of the semicolon over the period, the "zero" element over the comma, the dash over the comma, and the colon over the dash.

In closing, let me say that this system of teaching punctuation has been tried out in the classroom and is, therefore, not simply an impractical thesis. However, this paper is short, and I have presented only the salient and leading points of the system. Lacking are the desirable detailed explanations and the examples that the classroom hours give opportunity for.

Teach Listening?

KEN MACRORIE[1]

People interested in teaching listening in communications courses are hanging back waiting for somebody to come up with a scientific study as valid as death. They apparently expect that so many percentiles of norms mixed with a tablespoonful of medians will produce a college animal that listens better.

While we are waiting for that study to come out, why don't we look around at life today, 1951, U.S.A., and see what good listeners and bad listeners are very plainly—right in the open—doing?

Take me, for instance. I once struck up a conversation on a train with a good-looking young girl. It was obvious that we both felt relieved to say anything to anyone. She piqued me because she had a fine, relaxed control, as if she were talking intimately to an old friend and yet held her hand out in front of her, ever so gently restraining me from coming too close mentally or physically. Her face was set, but under that serious surface I felt there was a warm young girl ready to laugh or giggle. Perhaps it was the tone of her voice that made her come close.

I found it easy to talk to her, so I thought I would try to make that hand drop a little. Without questioning her directly, I got her to tell where she was going and where she was coming from: to Duluth, Minnesota, from Newport News, Virginia; but only for three days? I watched the corners of her lips, always with a suggestion of a smile ready to break. I said: "You must be ready to get married to this fellow in Newport News [she had mentioned no fellow] if you would travel that far to see him." Before she could shake her head "No," the lips broke, and I knew I was right. As we talked, that smile ready to break seemed to be saying: Yes, you're right; we're both thinking the same, and isn't that a miracle?

It was so much fun reading her that I confidently told her I could guess her name. I started on "Wanda," at the far end of the alphabet and got no lip reaction along with the controlled, almost scornful "No." The moment I said "Mary" (common enough for a good early guess), I knew I was close but not quite there, because her lips broke quickly as I said it; but, when it was out, they showed some disappointment. So I said "Mary Jane?" and that was it.

I enjoyed observing her reactions. When she got off the train at Columbus, I realized that I hadn't listened like that for a long time. Several years ago I found myself exasperating others in conversation because I didn't listen to them. So I made up my mind to listen to other people talk all the way through their sentences. And I did—for a year. It was one of the most learningful years I have lived. Then I went back into my broadcasting booth again and operated one-way, with no receiving set at my end.

The other night I sat at a book club—not the *Forever Amber* kind—and heard three communications instructors inter-

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rupt one another twenty-five times in ten minutes. They were not participating in a give-and-take discussion; they were just giving.

How about this give-and-take business? It is true, isn't it, that in America we have a great tradition, as solid as the New England meeting-house in which it grew—the tradition of open discussion, the town meeting, or forum? Americans have invented the finest and most democratic instrument ever devised for the free exchange of information. True, isn't it? Especially in the question-and-answer period, where people resolve conflicting views, move from biased, untenable positions toward a common understanding and a positive basis on which to act together for the good of all. Here no minority opinion is suppressed; here no voice of iron authority is heard.

I'm sorry, but this is not true. It's not so red, white, and blue as all that. I have heard scores of forums and open meetings in the South and North in the last five years, in and out of schools, in a swanky radio station or a poor community center. I never once saw two arguing opponents learn anything. They always took home the same opinion they brought with them, only the concrete was hardened a little more in the mold. They came with one of two ideas: either not to speak at all, and thus avoid making fools of themselves, or to speak and make fools of other people.

And the question period? The expert speaker on country-wide tour always announced that in all fairness he would let the audience quiz him and poke holes in the weak parts of his argument. But he added that there were rules: you could ask one question; it must be short (so you couldn't make it intelligent, and so he could more easily misinterpret it if he wished); and you couldn't question again or comment after he gave his answer. Is this the free give-and-take that results in learning? Of course not. It is the business of "I'll ask the dirtiest and most embarrassing question I can think of. He will evade it and get a big laugh at my expense as I sit down sputtering, denied the chance to say more. Then he hits another questioner with one of the shells he carries in his ammunition belt." Question-and-answer periods have actually become so vicious that a wise friend of mine advises me always to ask a leading question of the side I agree with, so that one speaker can say something constructive, without feeling that he is in the boxing ring.

Why are we such a nation of interrupters and half-cocked discussers? Well, we live that way, always in a hurry. We make certain that conditions for concentration are seldom present, and we teach ourselves not to listen. Our children see Father sitting in his easy chair, and they are filled with wonder; for he is listening to the baseball scores on the radio, reading the newspaper, eating popcorn with one hand, and removing his slippers with the other. Yet he manages to catch Mother's phonograph record and says: "Maude, do you always have to play that same screwy Stravinsky music?" The children want to grow up like Daddy.

How many times my friends have laughed at me for listening to jazz and uttering appreciation at this or that passage! I found out most of them like symphony, the quiet restful kind, because it makes good background for talking with friends over the telephone or around the card table. Jazz is not background music; it's live improvised stuff and sounds like hash if we don't listen to it with all our attention. And I really suspect that any good music is worth all our attention; that is, if we want to enjoy *it*.

What the bus-driver described the other day to me is a symbol of how we live: "Driving a bus—we have to open and close two doors, take transfers, make change, put tokens back in the change rack, shift into many speeds, turn lights on and off, and honk the horn. That sometimes leaves us with one hand free to drive." Life is like that today. Can't we keep one ear free for the sounds that might titillate our eardrum or inform our minds?

We communications teachers should begin to point out these truths to students and train them to good habits of listening so they will come to a discussion (which is supposed to be an interchange of ideas, not a barroom brawl), intending to learn with other people. They can try to take the best from other men, and, if the others have nothing intelligent to say, they can learn from listening to them what not to do and what not to say. I heard of a college class the other day in which two students got so excited in a discussion of the Negro-white problem that they got into a fist fight.

Just reviewing our own experiences in listening, we can make our students conscious that they need to grow in the skill. Most people fear an interview with a superior, because so often they freeze themselves until they don't really talk to him. They look away altogether as if they're watching an ant crawl up the door, or they stare right at him and frighten both him and themselves. Yet when they talk to a friend at home in the kitchen, they look at his eyes for a moment, glance at another part of his face or body, and then go back to his eyes. They make him feel neither ignored nor stared down, just talked to.

Writing teachers for a long time have been giving an assignment like this: "Go out and listen to a conversation anywhere between people and then write down, as near as you can remember, the exact words you hear. All the dialect and grammar peculiarities put down precisely." That assignment is good for listening, too. After this exercise, students have reported that they had never heard people speak before. They felt they had had a television set installed in their heads.

We might get our student to listen to his own voice talking away—to hear the tired, shaky, sloppy-shoes articulation and all. We can turn the wire recorder on him or just make him listen to himself as he reads a passage aloud. Or have him tell the story he says he can't write. Then he may realize he can talk pretty vividly. If he can get his talked words down on paper faithfully, he will have learned something about writing in the bargain. Any way that we can lead him to listen better s worth trying.

If we can make one football-happy boy or one swoon-singer-loving girl listen to other human beings carefully, we will have improved communication 100 per cent. If we don't watch out, we will start them down that royal *Reader's Digest* road to the life that is really beautiful—a teeming houseful of friends and roses everywhere, in every room.[2]

[2] Social anthropology tells us rightly that the self-centered and inferior feelings that make a poor listener are part of the whole personality, caused in large degree by the nature of our society—excessively and ruthlessly competitive. Many do not realize that the American religion of individualism puts a high price on one man's individualism but does not teach him to consider others around him as individuals. In foreign films, notably the French, we see a tolerant respect for people of all classes and conditions. Hollywood films, on the contrary, usually worship successful, rich, heroic, and often brutal individuals. This difference points up our failure to treat others as individuals. Thus I am aware that teaching tolerant listening to a young person who is a product of our self-centered, com-

But here he comes now. I knew he would get in. He is shouting: "This is all so vulgar, talking about how to improve listening as if it were something done in the poolroom, the market place [he means supermarket], or in the bull session. Really, after all, are we preparing the student to listen in the poolroom or in the lecture hall?" Well, for my part, I hope the poor student isn't going to spend the rest of his life in the lecture hall. The seats are awfully hard there.

I'm waiting for that scientific, clinical, tested, proved study of teaching listening.[3] When it comes along, I'm going to use it if it is usable. Meanwhile I'm going to observe the way people listen or don't listen as they go about their hundred nerve-wracking daily acts. And when I find someone whose business seems to be listening, I'm going to ask him for suggestions. Right now I'm planning to visit a man who has spent the last five years as a counselor in hospitals for insane, in federal prisons, and in general hospitals. Listening is his business, and he's unbelievably good at it.

Remember, students, keep at least one ear free.

petitive way of life is like giving an aspirin to a man with a broken leg. Yet I would not deny the man an aspirin or our students even superficial teaching in listening.

[3] Some of the present researchers in listening are making the error of thinking that listening is an end in itself and that, if a student retains all he listens to in school, he will be well educated. One investigator found that retention is improved if the listener "stays with" the lecturer and never stops to pursue the thoughts that may stir in his own mind. This investigator suggests teaching the students the habit of not going off on their own track while listening. But is it retention or even listening we are aiming at in college? It should be the stimulation of each student and eventually the improvement of society, not the acceptance of the status quo. The student may make his most important intellectual discovery when he is building a new relationship with what the speaker has just said.

Midwest Inter-Library Center

Officials from Midwest universities recently attended the cornerstone-laying of the Midwest Inter-Library Center in Chicago. The seven-story building, estimated to cost $850,000, will be completed in April, 1951. The center will house three million books and will be a research center for fourteen Midwest colleges and universities. Funds for its erection were provided through a $750,000 gift from the Carnegie Foundation and $250,000 from the Rockefeller Foundation.

Current English Forum

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RULES AND CONCORD

When Malcolm said to Macduff in *Macbeth* that he would "pour the sweet milk of concord into hell," he might have been describing what has happened to the rules for concord in present-day English usage. Since concord has often been ignored by our best writers, it is clear that English teachers are spending too much time in teaching some of the rules for concord that the eighteenth-century grammarians and rule-makers saddled us with.

College English and the *English Journal* for April, 1946, carried an article entitled, "Discordant Views on Concord," giving the conflict between arbitrary rules and good usage. Those who have been trained in formal grammar are troubled when people who use good language do not follow the rules, and those who have little or no language training are likely to think rules far removed from usage.

The eighteenth-century makers of English dictionaries and grammars prescribed the rules, sometimes copying them from Latin grammarians. The descendants of these autocrats of language are our modern crusaders against "corrupted speech," our self-appointed keepers of the "pure" English whom Mencken calls the "Old Guard." Ultra-conservative textbook-makers and textbook teachers have allied themselves with these sticklers for conventional rules.

Conventional rules of concord admonish the student to strive for number agreement (1) between the verb and its subject, (2) between the pronoun and its antecedent, and (3) between the adjective and its headword. Scientific studies show that these rules do not follow current usage closely enough to make them valid.[1]

I shall trace the usage of concord between *their* and a singular antecedent as it is given in Fries, Jespersen, Poutsma, and Pooley.

Fries says:

> Reference pronouns are usually separated from their antecedents by at least one other word, and often they stand in the next sentence. As a result, in Modern English, they usually agree in their form with the number meaning which is in the attention of the writer rather than with the form of the antecedent. Thus with singular collectives and indefinite pronouns there is very frequently a plural reference pronoun.

He gives the following examples as illustrations:

"*Every* English *man* and *woman* has good reason to be proud of the work done by *their* forefathers in prose and poetry" (Stopford Brooke, *Primer of English Literature*).

"*Each house* shall keep a journal of *its* proceedings, and from time to time publish the same, excepting such parts as may in *their* judgment require secrecy" (Constitution of the United States, Art. I, Sec. 5, No. 3).

"And with equal justice may the lexicographer be derided . . . able to produce no example of a *nation* that *has* preserved *their* words and phrases from mutability" (Johnson, Preface to *Dictionary*).[2]

Poutsma says:

> Owing chiefly to the want of a singular pronoun of the third person of the common gender, i.e., one that may indicate either a male or female person, the plural pronoun is often used in

[1] "Discordant Views on Concord," *College English* and the *English Journal*, April, 1946.

[2] Charles Carpenter Fries, *American English Grammar* (New York: Appleton-Century Co., 1940), p. 57.

referring to: (1) the indefinite pronouns *anybody (-one), each (-one), many a one;* (2) a noun of the common gender when accompanied by an indefinite modifier, or by the numeral *one.*

He gives the following examples:

"It is worth while to be crushed by *anyone* who can give so much ground for *their* knowledge" (Mrs. Ward, *Robert Elsmere,* p. 162).

"*Nobody* mistook *their* pew for *their* four-poster during the sermon" (Reade, *It Is Never Too Late To Mend,* chap. vii, p. 83).

"*Many a one* has been comforted in *their* sorrow by seeing a good dish upon the table" (Mrs. Gaskell, *Cranford,* chap. xiv, p. 256).

"*Who* is without *their* drawbacks, *their* scourge, *their* skeleton behind the curtain?" (Mrs. Gaskell, *Life of Charlotte Brontë,* p. 261).

"The winds played about his house in so riotous a manner that a *person* must poise *themselves* in a very exact manner to maintain *their* ground" (Elizabeth Montagu, *Letters* [*Westminster Gazette,* No. 5201, p. 5a]).

"Go out into the street and ask the first *man or woman* you meet what *their* taste is, and if *they* will answer candidly, you know *them* body and soul" (Roorda, *Dutch and English Compared,* p. 107).[3]

Jespersen says about the concord of pronouns and their antecedents:

> . . . the lack of a common number (and common sex) form in the third-personal pronoun leads to the frequent use of *they* and *their* in referring to an indefinite pronoun (or similar expression) in the singular. If you will try to put the phrase, *Does anybody prevent you?* in another way, beginning with *Nobody prevents you,* and then adding the interrogative formula, you will perceive that *does he?* is too indefinite, and *does he or she?* too clumsy; and you will therefore say (as Thackeray does in *Pendennis,* IX 2. 260) "Nobody prevents you, do they?"

He adds these examples:

"*Everybody* has played a fool in *their* time" (Scott, *Abbot,* l. 175).

"*Everybody* was in *their* best looks" (Austen, *Emma,* p. 11).

"*Everybody* has a way of *their* own [thus innumerable times in Miss Austen]" (*Sense and Sensibility,* p. 264).

"We must allow *everybody their* way of doing" (Mrs. Ward, *Marlowe,* p. 137).

"Experience is the name *everyone* gives to *their* mistakes" (Wilde, *Salome,* p. 12).

"Who ever heard of *anyone* doing of *their* own will what *they* did not like" (Kingsley, *Hypatia,* p. 306).

"*Every man* losed other of *their* boundes" (Malory, p. 196).

"God send *everyone their* harts desire" (Shakespeare, *Much Ado about Nothing,* Act III, scene 4, l. 60).[4]

Pooley says that "Everybody brought *their* own ticket" was placed 70 in the list with a composite rating of 3.0 (halfway between acceptable and uncultivated English) in the Leonard-Moffet study. He gives as an example of the literary level today: "He had in his time been almost *everybody's* bosom friend and usually *their* secretary."[5]

"Fries and Jespersen epitomize the findings of the linguists concerning concord in these two sentences:

"'Concord or agreement has nearly passed out of the language [Fries].' 'When concord (or form) is found in our family of languages, it is certainly an heirloom from a primitive age and strikes us now as an outcome of a tendency to be more explicit than to a more advanced people seems necessary [Jespersen].'"[6]

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[3] H. A. Poutsma, *A Grammar of Late Modern English* (Groningen: P. Nordhoff, 1914), p. 310.

[4] Otto Jespersen, *A Modern English Grammar* (Heidelberg: Carl Winters Universitätsbuchhandlung, 1927), II, 137–38.

[5] R. C. Pooley, *Teaching English Usage* (New York: D. Appleton-Century Co., Inc., 1946).

[6] "Discordant Views on Concord," *College English* and the *English Journal,* April, 1946.

Round Table

MOTIVATING FRESHMAN COMPOSITION: JOURNALESE HAS CHARMS

If the accumulated boredom of all freshman composition classes could be measured and the results publicized, even educators, who believe that a certain amount of boredom has a salutary effect on freshmen, would convene to consider means of alleviating this excessive suffering. They might even go so far as to pass resolutions recommending that not all such suffering is necessary.

These educators certainly ought to send a commission to study the army's methods of teaching English. On visiting army posts, this body would witness young soldiers too much intent on passing the course with the highest possible rating to know whether they are bored or not. Here the commission would witness students working with a dedication and rapt absorption that the civilian teacher rarely encounters. Most of the army English courses are not planned by educators but by army officers who realize that the soldier, in order to attend school, requires an immediate and concrete goal. The goal of the soldier in all his classes is higher rank, hence more money in his pay check.

The commission might well visit the English classes conducted in prisons. To the convict, who works during the day at a job for which he has been screened, leisure time is a problem. He goes to class, first of all, to escape the boredom of being locked into his cell between supper and bedtime and, second, to learn things that will help him get a better job when he is free. The convict is never bored at class.

The commission might well visit the English classes conducted in public schools and settlements for immigrants. These classes are always exciting affairs, and the teacher has trouble bringing each session to a close. These new citizens or about-to-be citizens realize that familiarity with the speech of their adopted land is essential if they are to get ahead in their work or keep up with their children, who have the advantage of day school. Any teacher who has known the inspiration of teaching these eager-to-learn folks knows what teaching can mean.

The soldier, the convict, and the immigrant see a concrete reward just ahead for learning to write English correctly and effectively. Of course, to the educator the goal of freshman composition is perfectly clear. The student must learn to write as clearly, effectively, and forcefully as possible the language that he already speaks more or less effectively. It is also clear to the men and women who plan these courses that the men and women who go to the top of their business or profession usually write effectively. Because he has written articles for the *Infantry Journal*, a colonel is promoted over other colonels who have been in the service longer. An engineer who writes forceful reports advances faster than one who is inarticulate on paper. A farmer who writes articles on hog feeding for his favorite farm journal becomes known all over the territory covered by that paper. A woman who contributes to the *Missouri Clubwoman* may become in time state president.

But does the remote goal of advancing himself later in life stimulate or appeal to the college freshman? In most cases it does not. Even the prejournalist, who should realize the importance of English mechanics, yawns just as often in composition class as the engineer. Then what goal can be found inviting enough to make the freshman quit yawning and go to work with the same intensity and direction as the soldier, the convict, and the immigrant?

Certainly the answer is not to keep on assigning little essays on the beauties of spring

to the incoming freshmen, or even short stories based on studies of Poe or Hemingway.

The answer may be related to the fact that adolescents are annoyed when they have to do anything that seems useless to them, though exactly why learning to write their own language properly seems so useless to them is difficult for many English teachers to understand. But freshmen know perfectly well that most of the writing assigned to them is pedagogical busywork, and they look with enmity on the teacher who makes them waste their time writing stuff that seems unrelated to their lives. They cannot see that what they write is ***good for anything***. They think they haven't written anything when they have written it. They are right; they haven't. Nor has the teacher anything but a collection of themes to grade.

What could the instructor assign them to write that they might consider worth writing? Let her read them an article from a magazine that will challenge them on their own ground. Let the students answer it, and then, after the best of the papers are read to the class, let them vote which one to send to the editor, who will very likely print it. When the proud author comes to class with the magazine in which his words are printed, it will dawn on that class that the purpose of writing is to reach the printed page.

Then the teacher assigns the class an article, an article to be written for some periodical that they read, the fraternity paper, the feature page of the state paper, or a farm or Sunday-school paper. For this he must write about something he knows. He begins to see his errors as a definite handicap toward reaching the printed page. Of course, this is no method for a lazy teacher, for her students may call her at odd hours, demanding help, but when the article, as professional as it is possible to make it, is ready for the mail, the student swells with pride. Here is something he has written that is ***good for something***. The teacher's reward is seeing her students actually excited about something she has assigned them.

The average composition teacher who reads this will throw up her hands and protest that this method is merely borrowed from the journalists. Well, why not borrow from them if they have anything worth borrowing? Or the complaint will be made that this is merely teaching journalese. But what is journalese but clear, forceful, effective English? And journalists are never bored.

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A SYLLABUS FOR CREATIVE WRITING: POETRY

In teaching creative writing I have become sorrowfully aware of the unwillingness of students to master the fundamentals of writing poetry. Completely misunderstanding tendencies in modern poetry, the neophyte poet shortsightedly assumes the position of the individual in revolt against conventions with only the vaguest realization of what the conventions are. Most modern verse, he reasons, is written in "free" forms, unrhymed and without a metrical pattern. Thus, he goes on, rhymed and metrically patterned poetry is obsolete.

It never occurs to the student who, without a knowledge of the fundamentals, immediately rushes headlong into imitations of Eliot, Pound, Auden, or Spender without realizing that these poets served a long apprenticeship, either through their reading or through actual practice, to the rules, the conventions, of traditional poetry. For poetry, no matter how free in form it may be, is still essentially based on the conscious use, for the most effective expression of an idea or emotion, of sound and rhythm. It is this, after all, which largely distinguishes poetry from prose. With these attitudes and problems in mind, I imposed upon my class the syllabus which I present here for the examination of other teachers of creative writing who may have faced similar problems.

I opened the course by indicating the scope of poetry in quality, subject matter, and techniques. This wide range of poetry I

illustrated by reading to my students and having them read examples of nursery rhymes, jingles, ballads, popular songs, sonnets, selections from an epic (*Beowulf*), various lyrics (Keats and Shelley), free verse (Whitman, Sandburg, Lowell, Jeffers, Masters), polyphonic prose (Jeffers), and "poetic prose" (Thomas Wolfe). I had the class read selections from Edgar Guest, Kipling, Kilmer, Henley, Tennyson, Browning, G. M. Hopkins, T. S. Eliot, E. E. Cummings, and others. These readings and some general classroom discussions comprised the introductory hours and provided the challenge of the course.

Next we went on to discuss the questions: What is poetry? How does it differ from prose? For this purpose I had some prose paragraphs of Thomas Wolfe mimeographed in verse form[1] and I had some of Whitman's and Jeffers' verse mimeographed in prose form. The result was exactly the kind of stimulating confusion and controversy that I desired. In order to recognize the poetic qualities of any piece of writing, whether printed as prose or as poetry, I persuaded my students, one has to be familiar with the fundamental principles of meter, rhythm, rhyme, general uses of sound, and stanzaic pattern. I next went on to a review of versification, during which we considered the following items:

1. Meter and scansion
   a) Kind of feet
   b) Line length
2. Quantitative and qualitative measuring: classical Latin and Anglo-Saxon duration and accent;[2] syllable-counting, consonantal accent, vowel duration; musical notation and poetry;[3] Patterson's machine tests of accent, duration, and rhythm in poetry and prose[4]
3. Rhyme[5]
   a) Identical
   b) Alliterative assonance
   c) Alliteration
   d) Near-rhyme
   e) Assonance
   f) Consonance
   g) Perfect rhyme
4. Stanzaic patterns
5. Blank verse and free verse[6]

In connection with the last heading, I played recordings of Frost, Cummings, Eliot, Tate, S. V. Benét, and others reading their own poetry. Of these, I found the Frost and Eliot readings most successful. I played the records several times while my class followed the readings with a text before them. It was with some pleasure that I found my students after the previous preparations now able to recognize the distinctly Frostian rhythms, even when I read them a poem of Frost with which they were not familiar. Eliot's "Waste Land" and "Ash Wednesday" needed, as was to be expected, more frequent repetition than "Birches" and "Mending Wall" before I was satisfied that my students had unquestionably recognized the distinctly poetic rhythms of these two poems. In the meantime, my students were writing the simpler verse forms—ballad or hymn stanzas, couplets, and an occasional sonnet. Next I went on to discuss with the class, making constant references to their readings and to the recordings they had heard, the rhythms of poetry. Here we considered such topics as the following:[7]

1. Emotional rhythm (impetus demanded by emotion)
2. Thought rhythm (impetus demanded by the sense)
3. Grammatical rhythm (punctuation)

[1] Thomas Wolfe's *A Stone, a Leaf, a Door*, poems selected and arranged in verse by J. S. Barnes, is very useful.

[2] We discussed Sievers' types. See *Brights' Anglo-Saxon Reader*, revised and enlarged by J. R. Hulbert, Appendix I; J. Routh, "Prose Rhythms," *PMLA*, XXXVIII, 685–97.

[3] See C. S. Brown, *Music and Literature*, chaps. xv, xvi; S. Lanier, *Music and Poetry*.

[4] W. M. Patterson, *The Rhythms of Prose*.

[5] Useful are S. L. Mooney, "New Devices in Sound Repetition," *Word Study* (Springfield: G. & C. Webster Co. [April, 1949]), and K. A. McEuen, "Emerson's Rhymes," *American Literature* (March, 1948).

[6] J. L. Lowes, *Convention and Revolt in Poetry*; W. Van O'Connor, *Sense and Sensibility in Modern Poetry*, chap. iv.

[7] B. R. Lewis, *Creative Poetry*, chaps. iii and iv; E. Drew, *Discovering Poetry*, pp. 93 ff., 121 ff.

4. Meter
5. Vowel and consonantal devices which control pace of reading

At this point my students began to write blank verse and, some of them, free verse. It tended at first to be somewhat prosy or, rather, disjointed; but, significantly, they recognized immediately what was wrong with their writing. With practice, greater fluency and subtlety were soon apparent. Since the problem arose at this time, I went on to discuss the unity of poetry under the following headings:

1. Unity through narrative
2. Unity through stanzaic form
3. Unity through meter
4. Unity through mood and tone
5. Unity through parallelism and repetition[8]
6. For discussion: Tennyson's "In Memoriam," E. L. Masters' "Silence," M. F. Wildman's "Poplars," Lowell's "Patterns," Swift's "Verses on the Death of Dr. Swift," Smart's "Song to David," Shakespeare's sonnet sequences, Blake's "Songs of Innocence" and "Songs of Experience"

By this time my students were submitting for class discussion and criticism some fairly long allegorical and symbolical poems and series of short linked poems; they were experimenting with a wide variety of verse forms; and, most important, they had become intensely interested in the technical problems which the poet faces with each new poem. At this point I thought it might be profitable to discuss briefly various critical approaches to poetry. Among the topics we discussed were the following:

1. Neoclassical principles of criticism
2. Romanticist principles of criticism
3. Aesthetic principles of criticism (New Criticism)
4. Readings: W. Van O'Connor, "A Short View of the New Criticism" (*College English* [November, 1949], pp. 63 ff.); J. E. Baker, "The Suchness of Literature" (*College English* [October, 1949], pp. 81 ff.); W. Elton, *A Glossary of the New Criticism;* R. Wellek and A. Warren, *Theory of Literature;* W. Snow, "Of Modern Poetry" (*CEA Critic* [September, 1949]); R. M. Sargent, "Scholar into Critic?" (*ibid.*); and others.

Finally, the more purely technical problems having been mastered, the question of diction and imagery, about which much had already been said as specific problems arose, was discussed for several class hours. In this connection we especially discussed the Imagists, and we used as references the following works: (1) L. MacNeice, *Modern Poetry*, chaps. v, viii, and ix; (2) C. Wood, *The Craft of Poetry*, pp. 141–61; (3) J. L. Lowes, *Convention and Revolt in Poetry*, pp. 116 ff.; and (4) *Orpheus*, Vol. II.

It only remains to be said, with the usual pedagogical caution, that this plan worked very successfully for this teacher and with a small group of students (about ten) in an elective course. The course, I feel, was successful largely because the vast scope of poetry was indicated at the outset, because poems for illustrative purposes were not selected for quality alone, because the need to master fundamentals was stressed without apology from the beginning, and because difficult, stimulating, and challenging problems were constantly raised.

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[8] See C. A. Smith, *Repetition and Parallelism in English Verse;* B. R. Lewis, *Creative Poetry.*

Report and Summary

WILLIAM FAULKNER, AUTHOR OF *Sanctuary*, *Intruder in the Dust*, and other novels of the South, has been awarded the 1949 Nobel prize for literature, and Bertrand Russell, British philosopher and mathematician, now on a lecture tour in the United States, has received the 1950 literary award. The delay in making the 1949 award was caused by a deadlock in the Swedish Academy, whose members were unable to choose between the Italian philosopher Benedetto Croce and Winston Churchill. Faulkner was cited for "his powerful and artistically independent contribution to the new American novel." He is the fourth American to win the literary prize. The awards were officially presented in December on the fiftieth anniversary of the death of Alfred Nobel, inventor of dynamite, whose fortune provides the prizes.

THE LIBRARY OF CONGRESS RECENTLY celebrated its one hundred and fiftieth anniversary. The October issue of the American Library Association's *Bulletin*, which devotes the six main articles to the Library, provides much pertinent information about its resources. Luther H. Evans, Librarian of Congress, contributes the lead article, entitled "The Strength by Which We Live," in which he surveys the Library's history and policies. Milton E. Lord discusses it as "The Library *of* Congress." Others survey its facilities as a bibliographic center, its position among national libraries, its relation to American scholarship, and its position in the Hispanic-American field.

THE DECEMBER *ATLANTIC MONTHLY* is rich in articles of literary interest. Max Beerbohm contributes a portrait of George Moore; George Mallaby, another of Dorothy Wordsworth as the perfect sister; Stephen Spender writes of the magazine *Horizon* and its last editor, Cyril Connolly; and Arthur Mizener, the first instalment of his biography of F. Scott Fitzgerald, which the *Atlantic* is serializing.

A REVALUATION OF THE POETRY of Edna St. Vincent Millay by John Ciardi appears in the *Saturday Review of Literature* (November 11). Ciardi remarks that there are always two of every poet—one a person, the other a presence contrived by the poems —and that the readers of Edna Millay's poems can easily become confused, because in her poems the person and the presence seem so bound up together. Ciardi writes nostalgically of the twenties, when college undergraduates were thrilled by her early poems and identified themselves with the portrait Edna Millay drew of herself, as a figure of passionate living. But Ciardi thinks her later work was all pretty dull, and it is still too early to know whether her early poems will become, like *The Rubaiyat* and the *Sonnets from the Portuguese*, poems that succeeding generations of the young will be swept away by and then outgrow.

A SYMPOSIUM ON "RELIGION AND the Intellectuals" takes up the entire content of the third number of the *Partisan Review Series*, which is published separately from the regular issues of the magazine of that name. The editors of the *Partisan Review* decided that the time had come to evaluate the new turn toward religion among intellectuals, which is one of the significant tendencies of our times. They wished to determine, if possible, whether this is a temporary phenomenon or whether we have arrived at a new historical orientation, and whether or not there are valid reasons for this orientation if it is indeed a fact. Some twenty-nine authors contribute their views to the symposium, discuss-

ing, among many others, such questions as "Can culture exist without a positive religion?" "Does the revival of religion imply some special dependence of the literary imagination upon religious feelings and ideas?" The contributions of most of the twenty-nine participants are deeply personal. Among those who take part are such varying personalities as W. H. Auden, John Dewey, James T. Farrell, Robert Graves, Sidney Hook, Jacques Maritain, I. A. Richards, and Allen Tate.

"BYRON'S MAID OF ATHENS: HER Family and Surroundings" is the subject of a recent study by C. G. Brouzas published in the *West Virginia University Bulletin* (Series 49, No. 12). Brouzas presents a very human picture of the girl who inspired Byron's famous poem.

THE PRELIMINARY REPORT OF THE Conference on Higher Education in the National Service conducted by the American Council on Education last October in Washington appears in *Higher Education and National Affairs* (October 13). It is important that all teachers be familiar with the recommendations made and plans drawn up on the subjects considered. Among these were "Education for International Responsibilities," "Continuing Essentials of Higher Education," "Acceleration in Higher Education," "Policies Relating to Student Admission and Withdrawal," etc.

COUNSELING FOREIGN STUDENTS ("American Council on Education Studies," Series VI, No. 15), prepared by a subcommittee under the chairmanship of Theodore C. Blegen, will be found most useful by all who in any way teach foreign students. Of particular interest is the section on helping the student meet new learning situations and the relationship of these to his proficiency in the use of English. (Pp. 59. $0.75.) *The Disabled College Veteran of World War II*, by Ralph J. Strom, is another recent American Council publication. It aims at the improvement of existing student personnel programs. (Pp. 61. $1.00.) *The Preparation of College Teachers*, edited by Theodore C. Blegen and Russell M. Cooper, is a report of a conference held in Chicago in December, 1949, sponsored by the American Council on Education and the United States Office of Education. It contains the seven major addresses, reports of six work groups, the general resolutions, roster of participants, and a selected bibliography of fifty-six titles. (Pp. 186. $1.75.)

RECENT DEVELOPMENTS IN THE Fulbright program are reported by David B. Wodlinger in the *News Bulletin* of the Institute of International Education. These include the setting-up of a system of newly created state-designated scholarships. One hundred grants for students are to be allocated to applicants nominated by state committees on Fulbright Awards. Two applicants from each state, and one from each of the territories, will thereby receive grants which are in every way equal to the awards made on the basis of national competitions. Universities and colleges, at the time they make the preliminary evaluation of enrolled applicants, will have an opportunity of presenting two students from their institutions for consideration by the state committee. Applicants not selected for state awards will automatically be entered in the national competition. The only applicants eligible for consideration in the state committee category are those studying in institutions of higher learning located in the states of their legal residence. An interesting "reverse" Fulbright Scholarship has been provided by American students who studied in Italy last year on Fulbright grants. They raised a fund for a fellowship for an Italian student to study in the United States. This is the first of the Fulbright groups abroad to give such concrete evidence of their appreciation of the value of study in a foreign country and of their desire to make the program more fully reciprocal.

AN EXCHANGE TEACHING PLAN has been adopted by Wayne University. Under its provisions a faculty member who holds a continuing contract and has been employed for at least five years may be assigned, for a period not to exceed one year, to an institution in another state, a foreign country, or a territory of either, in exchange for the services of a teacher from the same area. A faculty teacher engaged in exchange teaching shall be paid the same salary he would receive at the university and shall be entitled to participate in all benefits provided for teachers under the rules and regulations of the Detroit Board of Education and upon return shall be restored to his former teaching position or to a position of like nature, pay, seniority, and status.

"THE CASE HISTORY OF COLLEGE Communism," by William L. Worden, in the *Saturday Evening Post* (October 21) analyzes the much-publicized, debatable situation at the University of California at Los Angeles. Worden gives evidence to show that the UCLA student body is non-Communist by a majority of some 400 to 1 but that it has been affected and hurt by Communists. He cites case-history examples of the record of communism at UCLA to show that what has been done there can be done anywhere by any cohesive group which invades a school with a definite and continuing purpose. UCLA is a "streetcar" university, with most of its 17,000 students commuting to the campus. Thus after-hour activities suffer because everybody has gone home when the meetings are held or when the committee work needs doing. "Fifty people can pack an average council session, ten a committee. A score of determined organization members can make a showing anywhere. The 16,950 students who stay at home do not." Worden gives many illustrations to show how a few active Communists have exploited student citizen apathy to produce the current reputation of UCLA.

A "COMPOSITION CLINIC" HAS BEEN set up by the college of liberal arts department of English of Wayne University to come to the aid of faculty members who are subject to "an unsettling and irritating experience" in reading poorly written papers. The clinic is for juniors and seniors only, and admission to it is only upon assignment by a faculty member. The faculty member sends one of the student's papers, together with an explanatory note, to the composition clinic and tells the student to make an appointment with the clinic. Once the student is enrolled there, his writing is diagnosed and he is given whatever treatment he needs. When he is considered to have "a clean bill of health," notice is sent to his teacher.

COLUMBIA UNIVERSITY'S SCHOOL of General Studies is putting into effect a plan through which a mature student, at least twenty years of age, may gain a Bachelor's degree without having been awarded a high-school diploma. This is reported in *Higher Education*. Under the plan an applicant who did not complete his high-school education may take the general studies aptitude examination. If he makes a satisfactory score, he may be permitted to take a specified program of basic courses as a non-matriculated student. After one semester, demonstrated competence in these courses will validate his entrance requirements and enable him to be matriculated for degree candidacy. He will be given credit for work done in the basic courses, and he will have no "deficiencies" even though he has no high-school diploma. The subjects designated for the "validation semester" are English, history, chemistry or physics, mathematics, and a foreign language. The School of General Studies is Columbia's division of adult education in which last year about eight thousand students were registered.

THE PROBLEM OF ARTICULATION between the college and the secondary school is discussed by Frank M. Durkee in the November *Clearing House*. The perennial complaint of college instructors in Eng-

lish that freshmen come from secondary schools poorly prepared for college writing is often true, Professor Durkee, himself a former secondary-school teacher, admits. Although many college-preparatory programs in English are in need of reform, the writer maintains that such reform can come about only through better communication between college and high school teachers of English. To achieve this, frequent meetings and workshops in which both participate are recommended. If possible, an occasional exchange of teaching positions for short periods would do much to close the gap of misunderstanding between the two levels of English instruction. In localities where the high schools and community colleges operate under unified control, this should be easy to bring about.

THREE BRITISH UNIVERSITIES ARE offering courses next summer in which American teachers may enrol. Expenses are surprisingly low. Classes, beginning late in June or early in July, will meet for six weeks. London University offers a course in the arts and letters of the twentieth century; the Edinburgh session will treat European culture since the Renaissance. A special Shakespearean studies course will be given at Stratford upon Avon by Birmingham University. Total costs, except for transportation to England, vary from $160.00 to $185.00; a limited number of scholarships are available. Inquiries should be addressed to the Institute of International Education, 2 West Forty-fifth Street, New York City.

"YOU SHOULD READ A BOOK" WAS written for the November *Catholic Digest* by Francis B. Thornton, who analyzes a report entitled *Public Use of the Library* issued last March by the Institute for Social Research of the University of Michigan. As Thornton remarks, the figures are enough to send Andrew Carnegie spinning in his grave. Here are some of the most significant. During the four years, 1946–49, 48 per cent of the people of the United States did not read a book; 18 per cent read less than four; 7 per cent read fewer than ten; of the 66 per cent of the population who read none or less than four books, 16 per cent failed to read a newspaper, and 60 per cent never opened a magazine. This means that, of the 99,000,000 Americans who read no book or fewer than four, almost 16,000,000 ignored the newspapers and 68,000,000 did not read a magazine. Thus it appears that this vast proportion of our population, during the four gravest years in our history, were largely cut off from communication with their fellows. And this in America, the land of the free! Nor can we brighten the picture by assuming that they put themselves in touch with the world by listening to the radio, for Kurt Sliger, discussing in the September *Tomorrow* the results of surveys made by the Columbia University Bureau of Applied Social Research and the National Opinion Research Center at the University of Denver, reports that 18 per cent of the American people never listen to the radio, 50 per cent do not listen more than 15–30 minutes a day, and, of the remaining 32 per cent, only 15 per cent listen more than an hour a day and 17 per cent listen from 30 minutes to an hour a day. As Thornton points out, it is the people who never read (and, we may add, those who do not listen to radio news and educational programs), the people who depend upon whispered rumor for the news, who are that part of mankind most easily captured by those desiring to undermine the government. As teachers of English we do indeed need to be working hard on "Better Communications."

IN HIS ARTICLE IN THE FALL *ANtioch Review*, sociologist Arnold M. Rose discusses the drift of our civilization toward a mass society—one that has reached a dead level of culture, in which every individual is cut in the same mold and subjected to the same influences automatically, without opportunity to discuss questions thoroughly or react in his own fashion. The diversity necessary to culture is being broken down by many factors, but it is the failure of effec-

tive personal communication with which Rose is primarily concerned. The recent growth and dominance of mass communication—movies, the radio, and newspapers—have overshadowed personalized group discussion and individual expression. This emphasis must be renewed by the school, the family, and the community. "If people can talk over their divergent points of view, and vicariously share their divergent experiences and sources of information, their confusion will diminish and they will have a clearer understanding of the forces that move society. If, through this communication, they can relate themselves to each other despite their initial divergences, not only will they cease to feel isolated but also they can develop a sense of participation in the political process."

AFTER TAKING OVER THE EDITORship of *Poetry*, Karl Shapiro wrote in the March issue an essay, "What Is Anti-criticism," in which he took to task critics of the New Poetry. He defended its obscurity on the grounds that, to express adequately the complexities of modern life, poetry must be "difficult" and cannot expect to attract a mass audience (see May "Report and Summary"). *Poetry* for October contains a reply by James Parsons, who denies that contemporary poetry must be highly intellectual because modern emotions have their source in the mind (rather than in the feelings) as Shapiro maintained. Poetry has fallen into what Parsons terms the "Rational Fallacy" "in that it denies expression to all emotions which are not subordinate to a prior conscious rationalization." It is further claimed that, to survive, a democratic society must be culturally creative; the arts must transcend the interests of the elite and include in their visions the mass of mankind. Poets will become important and vital members of society "only when they speak out of the fullness of spontaneous emotion and in the presence of an audience to whom language itself [not obscure symbols] is a meaningful expression." Parsons' points, despite Shapiro's answer immediately following, are worth careful consideration.

ERNEST HEMINGWAY OCCUPIES considerable space in the *Saturday Review of Literature* (October 28), where Ben Redman under the title "The Champ and the Referees" pulls together and discusses the variously assorted and differing criticisms of *Across the River and into the Trees;* and Harrison Smith reviews in a lead article *Ernest Hemingway: The Man and His Work.* "The Case of Mr. Hemingway" is also discussed by Evelyn Waugh in the *Commonweal* (November 3). Waugh may possibly have put his finger on a live critical nerve when he concludes that one of the reasons for some of the critics' detractions of Hemingway is "that they have detected in him something they find quite unforgivable —Decent Feeling. Behind all the bluster and cursing and fisticuffs he has an elementary sense of chivalry—respect for the weak, love of honor—which keeps breaking in."

"The Riddle of Evelyn Waugh," who himself has caused some controversy, is solved, at least to the satisfaction of the author, Alex Boyle, in the October *Irish Digest.* Boyle's point is that for eighteen years Waugh wrote novels from a basically Catholic point of view, but, because Waugh writes impersonally and makes almost no direct allusions to Catholic ideas, the critics did not discover it. That was why *Brideshead Revisited* took them by surprise.

LITERATURE AT THE MID-CENtury (without being so labeled) has been notably discussed by the *New Republic* in its annual fall book number (October 30) under the general title "1923 and 1950: Books and Men in the Aftermath of Two Wars." Several special articles compare the postwar moral and intellectual worlds of 1923 and 1950. A. J. P. Taylor does a general summing-up of the two eras in his "Up from Utopia: How Two Generations Have Survived Their Wars," while V. S. Pritchett in "The Vanished Luxury of a Private Art" and Douglas Bush in "Ameri-

can Writers Come Back from the Wars" deal with the writers active in Europe and America during the years under view. In "Forward and Backward in the Theatre" Harold Clurman does the same thing for the drama. These articles are all well worth reading, but Bush, in particular, seems to have enjoyed using his periscope. For example, he trains his sights on the New Criticism and, while disposing of it in one paragraph, remarks that, although it has done and is still doing great service in substituting rigorous concrete analysis of technique for vague impressionism, its health is doubtful, in part because of the number of critics who "when universal darkness buries all, will be heard analyzing in their own winning style, the tonal qualities of the definite article." Ernest Hemingway he disposes of in one sentence, as "the one central phenomenon of our period" as "*le Byron de nos jours*." But he is more compassionate on some other subjects. He thinks there is a bigger and more discerning audience for good writing than there was in 1923, that both American writers and readers have overcome to a great extent the national inferiority complex in cultural matters, and that both have developed a fuller sense of humanity.

THAT NOT ALL AMERICANS HAVE overcome their complex about American culture is evident, however, from Lili Foldes' "Let's Not Belittle American Culture," reprinted in the autumn *World Digest* from *Nation's Business*. Mrs. Foldes describes the interest in contemporary American music, literature, and the theater which she and her husband found among Europeans during a recent concert tour. She contrasts their remarks to the disparaging ones of some American critics. She points out that one of the reasons for European interest is that many Europeans recognize that America is the only major world power to have taken form as a cultural unit in the period when technological civilization was spreading throughout the world. Because of this, they also recognize that the arts in America reveal more clearly than do the arts of any other people the nature and meaning of modern civilization. She wonders how many of the American cynics know, for example, that there are about three thousand small cities in the United States which have their own regular concert courses featuring well-known artists. The *World Digest* is a new quarterly, now in its second issue, which purports to print "the world's best reading" culled from the periodicals of various countries. Address: W. J. Smith Publishing Corporation, 350 East Twenty-second Street, Chicago.

LORD DUNSANY GIVES "A DISSENTing Opinion on Modern Poetry" in the November *Tomorrow*. He believes that "the meaning of a poem should be as clear as a diamond." He thinks the public isn't getting what it used to get from poets, many of whom now derive their inspiration too much from books and, in general, record impressions that are muddled. He would like to see used as the philosopher's stone, as the absolute test of all poetry, "each reader's own judgment: not because something better might not be found, but because it is all he has got to judge with"; and he urges that the reader say he sees no meaning if he doesn't. Such intellectual honesty might very well help to cure the malady of contemporary poetry. His parting comment, shot in the direction of the poet, is that "posterity has not troubled itself with muddled thought yet, and unmelodious lines will carry nothing over the years to whatever people shall dwell upon any shore of time."

New Books

Teaching Materials

EXPOSITION FOR SCIENCE AND TECHNICAL STUDENTS. By JOHN L. STEWART. William Sloane Associates, 1950. Pp. 251. $2.00.

It is heartening to come upon an authentically new text for freshmen such as Professor Stewart's book. The text begins with a knowing discussion of the uses of exposition by the layman and the scientist and the nature of scientific exposition. Then follow chapters on language, logic, outlining, paragraphing, and report-writing, the last divided into four aspects. The ingenious questions, problems, and illustrative materials are drawn from photography—a happy choice—the physical sciences, and the engineering specialisms. Grammar, sentence structure, and the like are understandably omitted; for poorly prepared classes, this text would presumably be supplemented with a handbook.

Professor Stewart obviously knows his way around in both communication and the sciences. Though one misses an explicit treatment of the subject, semantic thinking is usefully evident at many points. Neither words nor concepts soar above the freshman head, yet the treatment of induction and deduction is relatively mature. And this is as it should be. Many an eighteen-year-old boy who writes childishly on the "Reponsibilities of a Citizen" is ready for a weightier approach to scientific thought and writing.

At times his English instructor, who may flinch at the mention of a neutron, will be pushed into new territory. More frequently he will discover that a "report based on participation"—Stewart's term—is not too disturbingly different from many "themes" which he has graded with assurance. Some departments will question the wisdom of depriving the technical student of experience in thinking and writing within the social and humanistic areas, but that is an issue too complex for discussion in a brief review. Perhaps it is enough to note that a number of departments in universities and in technical or agricultural institutes have already moved in the direction of Professor Stewart's admirably penetrating and well-constructed text.

EDWARD FOSTER

GEORGIA INSTITUTE OF TECHNOLOGY

THE CRITIC'S NOTEBOOK. Edited by R. W. STALLMAN. University of Minnesota Press, 1950.

Professor Stallman has excerpted with discriminating judgment three hundred succinct and characteristic expressions of recent critical thought and has arranged them in eight chapters covering the scope of critical speculation at present. He is an able adherent of the "New Criticism," and from that point of view I do not see how a better selection could be made. However, to those who do not accept the ascendancy of the New Critics the language of the Foreword will be misleading: the editor has attempted to "bring together the best critical thought on the basic critical issues"; and he defines the best as that which enables us to "talk to the point about poems, novels, and plays." Not many would agree that the best criticism, so defined, is almost entirely recent, still fewer, that it is almost exclusively by New Critics. One may even acknowledge that our most distinctive and distinguished critics are those clustered about the Eliot axletree and yet hesitate to place them beyond the limitations which time and other afflictions impose on all human wisdom.

Perhaps the most economical way to bring out the advantages and disadvantages of the editor's method is to compare the impressiveness of the contributions by T. S. Eliot, an unsystematic thinker but capable of brilliant precision of thought and phrasing, with the relatively feeble showing of Kenneth Burke, whose style is thorny and who needs space to display the structure of his thoughts. An economical way of pointing up the strength and weakness of Stallman's sources of wisdom is to contrast the excellence of the chapter on "The Objective

Correlative," which shows off the New Critics' skill at incisive analysis and their predilection for the oblique style, with the inadequacy of the chapter on the fundamental problem of "Life and Art." The book provides an excellent way to find out what the New Critics are up to and many stimulating thoughts on the most important literary questions of our time. More need not be said to recommend it to the thoughtful reader.

NORMAN E. NELSON
UNIVERSITY OF MICHIGAN

ENGINEERING REPORTS. By LISLE A. ROSE, BURNEY B. BENNETT, and ELMER F. HEATER. Harper. Pp. 341. $3.00.

This book, written by three men who have had long years of teaching engineering students, is designed as a text for college courses in technical writing. Actually it will be very useful not only to the engineering student but also to the engineer on the job. Both written and oral reports of many kinds are discussed step by step from the analysis of the data and the audience through the techniques of composition and the preparation of the manuscript.

READABLE WRITING. By ERIC M. STEEL. Macmillan. Pp. 524. $2.75.

Steel believes that the chief problem in teaching college composition is to catch the student before his resistance to further instruction has had time to develop and convince him that he *can* produce an enjoyable paper. Thus, the approach in this text is informal. The tone maintained is that of a personal conference between instructor and student. The contents are divided into two sections. The first part, entitled "Assignments," shows the student how to undertake specific assignments, planned to graduate from the simple to the complex. The second part, "Techniques," may be used either as reference material or concurrently with Part I.

A BOOK OF THE ESSAY: FROM MONTAIGNE TO E. B. WHITE. Selected and edited by HOMER C. COMBS. Scribner's. Pp. 537. $2.00.

The arrangement of the eighty essays is chronological according to the birth dates of the forty-six authors represented. Although a fairly good balance between the familiar and unfamiliar is maintained, only twelve of the authors included are now living.

HOWELLS: REPRESENTATIVE SELECTIONS. With Introduction, Bibliography, and Notes by CLARA MARBURG KIRK and RUDOLF KIRK. American Book. Pp. 394. $3.50.

This, the twenty-fifth volume in the well-known "American Writers Series" is the product of markedly capable and perceptive editing. The critical introductory essay relates Howells' many and varied literary productions to his work as a novelist and includes much hitherto unpublished personal and literary data. The selections from his memoirs and critical essays are designed to throw light both on his attitude toward realism as a technique and on his use of his own experience in novel writing. Two poems, a play, and chapters from six of his novels are also included.

READING DRAMA. READING FICTION. READING POETRY. By FRED B. MILLETT. Harper. 3 vols. $2.00 each.

This trilogy is designed to develop ability to read literature *intensively*. In each volume a method for analysis of the particular art form is discussed, followed by selections for study. Each selection is followed by provocative questions to stimulate the processes of close reading and individual speculation.

DYNAMIC PUBLIC SPEAKING. By GEORGE M. GLASGOW. Harper. Pp. 315. $2.50.

A compact, comprehensive text for the beginning semester course in public speaking. The first part is concerned with principles and techniques; the second presents the text of seventeen contemporary speeches for reading and analysis. The style is lively, the illustrations very much to the point, and the cartoon illustrations both amusing and effective.

THE AUGUSTAN AGE. By JOHN BUTT. Longmans, Green. Pp. 152. $1.60.

This is not a history of English literature in the Augustan Age but a discussion of the major writers against the background of their times. Augustan drama is excluded, and considerable emphasis is put upon the poetry of the time and upon the critical theory that supported it.

COMEDY. By L. J. POTTS. Longmans, Green. Pp. 174. $1.60.

A study of comedy based on the representative works of drama and narrative, mainly in

English, from Chaucer to Bernard Shaw. This is by no means a volume of abstract speculation but one written with relish and with many entertaining and specific illustrations.

VASSAR JOURNAL OF UNDERGRADUATE STUDIES, Vol. VII. Vassar College (Poughkeepsie, N.Y.). Paperback. Pp. 143.

Nine undergraduate essays, ranging in subject from "Symbolism in the Later Novels of Virginia Woolf" to "The Longshore Industry." They are unusually competent and should interest both teachers and students.

WRITING GOOD SENTENCES. By CLAUDE W. FAULKNER. Scribner's. Pp. 295. $2.90. Spiral bound.

A functional approach to sentence structure, grammar, and punctuation, with particular emphasis on sentence elements. Includes helpful charts, diagrams, exercises, a list of principal parts of troublesome verbs, and the inevitable list of words commonly misspelled.

THE ESSENTIAL SAMUEL BUTLER. Selected with an Introduction by G. D. H. COLE. Dutton. Pp. 544. $3.75.

Includes selections from the *Note-Books*, *The Way of All Flesh*, and *Erewhon*, a chronological list of Butler's works, and an Editor's Preface to each, showing just what has been omitted and included.

STANDARD EDITIONS OF COMPLETE WORKS OF MAJOR FIGURES OF ENGLISH LITERATURE. By MADJIE PEDBERG SULLIVAN. Loyola University of Los Angeles Bookstore. Pp. 61. (Mimeographed.)

A listing of the collected editions of the works of seventy masters of English literature from Chaucer through Kipling. Editions are listed in order of availability, authoritativeness, and date of publication. Useful to the graduate student and librarian.

Reprints

ENGLAND'S HELICON. Edited from the edition of 1600 with additional poems from the edition of 1614 by HUGH MACDONALD. Pp. 250. $1.70. *SELECTED POEMS OF WILLIAM BARNES.* Edited by GEOFFRY GRIGSON. Pp. 296. $2.10. *PLAYS AND POEMS OF THOMAS LOVELL BEDDOES.* Edited by H. W. DONNER. Pp. 416. $2.50. *THE COLLECTED POEMS OF SIR THOMAS WYATT.* Edited by KENNETH MUIR. Pp. 298. $2.10. Harvard University Press.

Four recent volumes in "The Muse's Library," a series of authoritative editions of the works of the poets.

THE CITY OF GOD. By SAINT AUGUSTINE. With an Introduction by THOMAS MERTON. (Modern Library Giant.) Random House. Pp. 891. $2.45.

Films

YOUR VOICE. By WILLIAM TEMPLE and DELINDA ROGGENSACK. Encyclopaedia Britannica Film. Running time: 11 minutes.

A nontechnical film, dealing with the four elements of voice and speech production: respiration, phonation, resonance, and articulation. Effectively employs such devices as the X-ray, "talking" charts, and other apparatus for clarifying these processes. A variety of action scenes, including such devices as "dissolves" from an actual speaking situation to a focus upon the mechanism of the larynx and the action of the vocal cords; a demonstration of the ways in which different resonators modify sound; montages of individuals addressing audiences, with emphasis upon the impact of the voice upon the human mind—these, combined with background music, occasional singing, and clear exposition, make this an excellent introduction to a unit in voice and speech for high school and college classes.

ESTELLE MOSKOWITZ

NEW YORK UNIVERSITY

American Literature Series. Encyclopaedia Britannica Films, Inc. Two reels each. Black and white. $76.50 each for purchase; $5.00 each for rental from EBF rental libraries.

The five titles listed below are film biographies produced by the Emerson Film Corporation of Hollywood, and distributed

by Encyclopaedia Britannica Films, Inc. In technique the films follow a similar pattern: selected events in the lives of the men are dramatized, and the dramatic sequences are held together by narration. Costumes, sets and properties are authentic, as are the historical, literary, and biographical details: indeed, one may feel that the films are all too packed with such details. In general, they promise to be most useful on the junior or senior high school level.

Benjamin Franklin. By CARL VAN DOREN, collaborator.

Thomas Jefferson. JULIAN PARKS BOYD, collaborator.

Washington Irving. LEON HOWARD, collaborator.

James Fenimore Cooper. ROBERT E. SPILLER, collaborator.

Henry Wadsworth Longfellow. HOWARD M. JONES, collaborator.

NEW ENGLAND: BACKGROUND OF LITERATURE. J. PAUL LEONARD, collaborator. Coronet. 16 mm., sound. $45.00.

This 16-mm. sound film depicts picturesque New England as seen through the contributions of its great writers.

The New England coastline, famous for its beauty and serenity; Boston and its historical buildings; Plymouth, old and new; and other beautiful scenery all bring to mind the background which has been glorified by its famous men and women.

The scenes, homes, and works of Whittier, Longfellow, Lowell, Holmes, Alcott, Hawthorne, and Emerson are shown in all their beauty and simplicity. One can observe the room in which Longfellow wrote "The Children's Hour." Who can help being impressed with the simplicity of the Whittier home in which "Snowbound" was written? The background that Thoreau loved so much is beautifully portrayed. One cannot help drawing inspiration from such rural life, if it is viewed and experienced as it was by Thoreau.

This beautiful sound film is highly recommended for use in junior high school, senior high school, and college. The sound track is excellent, the photography simply breath-taking, and the musical accompaniment satisfactory. This reviewer heartily recommends this film, for it depicts a background of freedom in which New England can take pride.

IRWIN A. ECKHAUSER

WASHINGTON JUNIOR HIGH SCHOOL
MOUNT VERNON, NEW YORK

Professional

RADIO AND POETRY. By MILTON A. KAPLAN. Columbia University Press, 1949. Pp. 333. $4.50.

What Milton A. Kaplan intended as an interim report and challenge may ironically turn out to be the penultimate history of radio and poetry. By the time he published his book, television had, in many localities, strongly challenged or largely superseded radio as a medium of mass communication and a popular art form. Therefore, Kaplan's prophecy that "there is a great future for poetry on the radio" seems dubious. However, his supplementary contention that the large audiences and short programs of television (as of radio) will stimulate the use of "poetry for maximum compression and force" is subject to further investigation and proof.

Meanwhile, this book will be of interest to high school teachers and administrators concerned with units of study in radio program discrimination and to college students and instructors of radio courses and workshops. Kaplan has industriously dug into the neglected files of radio scripts and has compiled a complete catalogue of poetry in American radio from 1920 to 1948, with occasional references to British broadcasts as well. The author's style is pedestrian and his content and organization repetitious; but, because his work discusses every form of radio poetry from verse drama to advertising jingle, it will dependably serve as a reference handbook for students and historians of radio. His research included nothing directly concerning audience reaction to radio poetry—but the record of the disappearance of many "poetry" programs from the air implies much

that seems contrary to the author's thesis that "radio is restoring the audience to the poet."

Particularly well described and analyzed, however, are the verse plays of the air. The book thus presents the first full-length, scholarly study of what the author—and many others—believe to be a new literary art form. But the work is already obsolescent—because of television.

In his final chapter, Kaplan has some excellent recommendations for educators, the broadcasting industry, and the radio audience. It is to be hoped that these suggestions can be transferred to television.

CARLTON H. LARRABEE

FRESNO STATE COLLEGE

THE IDEA AND PRACTICE OF GENERAL EDUCATION: AN ACCOUNT OF THE COLLEGE OF THE UNIVERSITY OF CHICAGO. By PRESENT and FORMER MEMBERS OF THE FACULTY. University of Chicago Press. Pp. 333. $3.50.

The idea of general education set forth here is sound—to train the intelligence and will to meet the problems of personal and civic life. The assumption that nothing but the three R's and some facts of history and geography are (or should be?) taught in elementary and high schools is preposterous. The practice of general education by the reading of the best that the best minds have thought about our problems, even though discussion is added, is feasible only with highly selected students.

SCENERY DESIGN FOR THE AMATEUR STAGE. By WILLARD J. FRIEDRICH and JOHN H. FRASER. Macmillan. Pp. 262. $3.75.

A book basically for college use, but one which would be valuable to the high school drama teacher. Specific illustrations and floor plans contain many suggestions for simple and complex stage settings.

AMERICAN PRONUNCIATION. By JOHN S. KENYON. 10th ed. George Wahr (Ann Arbor, Mich.). Pp. 265.

A new edition of the standard work. Some reorganization in order of presentation. An enlarged index includes references to individual words whose pronunciations are given in the text.

MAKING GOOD TALK: HOW TO IMPROVE YOUR CONVERSATION. By AUSTIN J. APP. Bruce. $2.50.

A successful teacher and journalist shares with us his observations and clippings on the art of conversation. Considerateness is the keynote. His book is kindly, serious—almost solemn—and in the treatment of language rather conservative.

MEASURING EDUCATIONAL ACHIEVEMENT. By WILLIAM J. MICHAELS and M. RAY KARNES. McGraw-Hill. Pp. 496. $4.50.

An introductory volume on the theory of testing and the various kinds of measurement used in the schools. Developed for use by the younger teacher and in conjunction with teacher training. Some chapter titles: "Purposes of Evaluation," "What Makes a Good Test," "General Principles of Test Construction."

THE PRONUNCIATION OF ENGLISH IN NEW YORK CITY: CONSONANTS AND VOWELS. By ALLAN FORBES HUBBELL. Kings Crown Press, Columbia. Pp. 169. $2.75. Paper. Offset.

A thorough linguistic study of one of the more interesting regional peculiarities of American English. Based on a study of the pronunciation of thirty-nine New Yorkers of varied ages and background.

THE AMERICAN PRONOUNCING DICTIONARY OF TROUBLESOME WORDS. By FRANK O. COLBY. Pp. 399. $4.50.

The columnist of "Take My Word for It" offers pronunciations and sometimes derivations and distinctions of meanings for three thousand of the expressions most frequently troubling the general public. Much more liberal and scholarly than the title suggests, it fully recognizes divided usage. Duplicates information already available in ordinary dictionaries.

THE RISE OF WORDS. By SAMUEL REISS. Philosophical Library. Pp. 293. $3.75.

From elaborate studies of words in many languages which have somewhat related phonetic elements and also *some* related meanings, Reiss concludes that languages develop from a very simple vocabulary of onomatopoetic words. Perhaps all words can be traced to a few which have some sense of striking. Ingenious! Striking!

DICTIONARY OF AMERICAN UNDERWORLD LINGO. Edited by HYMAN E. GOLDIN *et al.* Twayne. Pp. 327. $5.00.

Collected with the aid of fifteen long-time criminals, the book represents painstaking investigations into an obscure corner of the language.

Reprints

MANHOOD OF HUMANITY. By ALFRED KORZYBSKI. Institute of General Semantics, Lakeville, Connecticut. Pp. 326. $4.50.

A new edition of a 1921 work, with a memoir of the author and two new appendixes.

LANGUAGE: ITS NATURE, DEVELOPMENT, AND ORIGIN. By OTTO JESPERSEN. Eighth printing. Macmillan. Pp. 440 $4.50.

A tour de force originally published in 1922.

RADIO: THE FIFTH ESTATE. By JUDITH C. WALLER. 2d ed. Houghton Mifflin. Pp. 482. $4.00.

A comprehensive layman's guide to the organization and techniques of radio broadcasting.

Pamphlets

A STUDY OF THE ENGLISH DEPARTMENTS OF THE LOS ANGELES CITY JUNIOR COLLEGES. Los Angeles City School Districts School Publication No. 485. Pp. 26. (Mimeographed.)

THE RELATIONS OF LITERATURE AND SCIENCE: A SELECTED BIBLIOGRAPHY, 1930–1949. Edited by FRED A. DUDLEY. Department of English of the State College of Washington. Pp. 59. $1.00. Address orders to the editor, Pullman, Washington.

THE ENGLISH A ANALYST (1947–1950). Department of English, Northwestern University. (Mimeographed.)

Eighteen essays by members of the English A staff at Northwestern University discussing the material of the freshman course at Northwestern, the essays, short stories, novels, plays, and poems. Most of the essays are practical criticism.

INTRODUCTION TO TESTING AND THE USE OF TEST RESULTS. (Educational Records Bulletin No. 55.) Educational Records Bureau (New York 32). By MARGARET SELOVER, AGATHA TOWNSEND, ROBERT JACOBS, ARTHUR E. TRAXLER. Pp. 107.

Designed to serve "as a practical, down-to-earth handbook for schools beginning the use of objective tests, for persons . . . who desire to brush up on the simpler fundamentals of testing."

GOOD SCHOOLS DON'T JUST HAPPEN. ("A Guide to Action for Life Adjustment Education.") Science Research Associates. Unpaged. Single copies free to teachers; quantity rates available to organizations.

A readable and attractive pamphlet aimed at parents and community leaders. Outlines a course of community action to improve schools and provide for more meaningful education of youth.

102 MOTION PICTURES ON DEMOCRACY. (U.S. Office of Education Bulletin No. 1, 1950.) Superintendent of Public Documents, Washington 25, D.C. Pp. 51. $0.20.

For each film listed, there is a summary of content, an evaluation by a committee of educators, and all pertinent data, including procurement. Major divisions: "Films on Our Democratic Heritage," "Films on the Meaning of Democracy," "Films on Democratic Processes," "Films for Patriotic Occasions."

HOW DO YOU TALK ABOUT PEOPLE? By IRVING J. LEE. ("Freedom Pamphlets.") Anti-Defamation League, 212 Fifth Avenue, New York 10, New York. Pp. 38. $0.25.

The author, a semanticist, feels that prejudice is the result of faulty thought-processes and must be attacked indirectly through getting people to think about their thinking.

THE INFORMAL APPRAISAL OF READING ABILITIES. By MIRIAM S. ARNOW and J. WAYNE WRIGHTSTONE. (Educational Research Bulletin No. 10.) Board of Education, New York City. Pp. 45.

Based on the assumption that despite standardized tests informal appraisal is still the major device for the evaluation of reading aims, espe-

cially those having to do with acquiring interests and attitudes and learning to use printed materials effectively. Concrete suggestions to assist in the formulation of both subjective and objective tests of reading are included.

EDUCATION FOR A LONG AND USEFUL LIFE. By Homer Kempfer. (Bulletin 1950, No. 6, Office of Education.) Government Printing Office (Washington 25, D.C.). Pp. 32. $0.20.

INTER-AMERICAN SEMINAR ON ILLITERACY AND ADULT EDUCATION: SUMMARY REPORT. ("Occasional Papers in Education," No. 1.) Education Clearing House, UNESCO (19 Avenue Kleber, Paris XVI). Pp. 41. Free.

A discussion of the illiteracy problem in the American countries with emphasis on objectives, methods, and materials with which the problem must be attacked. The group feels that it is not enough to have free schools if other social and economic forces prevent individuals or groups of individuals from making use of them. A similar report ("Occasional Paper in Education," No. 6) which contains literacy statistics for fifty countries is available from the same source.

DISCRIMINATION IN COLLEGE ADMISSIONS. ("American Council on Education Studies Series," Vol. I, No. 41.) American Council on Education (Washington 6, D.C.). Pp. 67. $0.50.

The report of a conference called by the ACE in co-operation with the Anti-Defamation League. Among the recommendations were (1) that colleges bring their admission standards out in the open, (2) that graduate and professional schools abolish the "quota" system, (3) that federal grants be awarded only to schools free from discrimination, and (4) that all educational organizations work to abolish discrimination in admissions.

WHO IS PEACEFUL? SUGGESTIONS FOR A HUMAN PHILOSOPHY OF PEACE. By Wolfgang J. Weilgart. Exposition Press (251 Fourth Ave., New York 10, N.Y.). Pp. 71. $1.00.

A religious treatment of the problem which sees striving "toward the Spirit" rather than personal aspirations as the means of starting the individual and his nation on the road to peace.

EDUCATION FOR ONE WORLD: ANNUAL CENSUS OF FOREIGN STUDENTS IN THE UNITED STATES, 1949-50. Institute of International Education (2 West Forty-fifth St., New York 19, N.Y.). Pp. 50.

Gives distribution by institution and country of origin of 26,433 students from 125 countries studying in this country. Other pertinent data, such as courses pursued, are included.

THE UNESCO STORY: A RESOURCE AND ACTION BOOKLET FOR ORGANIZATIONS AND COMMUNITIES. U.S. National Commission for UNESCO (Washington, D.C.). Pp. 112.

An eye-catching statement of basic UNESCO aims and organization with emphasis upon how local groups can foster these aims. Profusely illustrated and rich in bibliographical information. A limited quantity of the booklet has been set aside for free distribution to interested parties.

UNITED STATES POLICY IN THE KOREAN CRISIS. (Department of State Publication No. 3922.) Superintendent of Documents, Government Printing Office (Washington 25, D.C.). Pp. 68. $0.25.

A brief statement of the diplomatic policy pursued by the United States government in the first two weeks after the attack upon South Korea. The one hundred documents appended to the statement are interesting examples of diplomacy (and the UN) in action over a matter of grave import.

HOW TO SOLVE YOUR PROBLEMS. By Robert H. Seashore and A. C. Van Dusen. ("Life Adjustment Booklets.") Science Research Associates. Pp. 48. $0.60.

The problems of fifteen thousand typical young people are listed, and six steps to be taken in the solution of any serious problem are explained and illustrated.

TO CLARIFY OUR PROBLEMS: "A GUIDE TO ROLE-PLAYING." By Claire S. Schuman and Oscar Tarcov. Anti-Defamation League of B'nai B'rith (Chicago 4, Ill.). $0.10.

Suggested method for group discussion motivated by role-playing—a technique in which individuals act out a situation to be discussed, in order to acquire mutually understood points of departure.

EDUCATION OF THE GIFTED. Educational Policies Commission (Washington 6, D.C.). Pp. 88. $0.35.

The need for providing challenging educational fare to the gifted in order that they and the world may profit from full use of their abilities. General outline of a course of action.

ADULT EDUCATION: CURRENT TRENDS AND PRACTICES. "UNESCO Publications," No. 636. In United States, Columbia University Press. Pp. 148.

Discussion of the role and functions of adult education as well as its forms and developments at various institutions throughout the world. Emphasizes the importance of adult education in establishing world understanding.

PREJUDICE IN TEXTBOOKS. By Maxwell S. Stewart. "Public Affairs Pamphlets," No. 160. Public Affairs Committee (22 East Thirty-eighth Street, New York 16). Pp. 31. $0.20.

A survey of 315 books examined for evidences of racial and religious prejudice reveals that very few display intentional bias but that many contribute to prejudice by errors of generalization or omission. Positive emphasis is needed on such topics as individual dignity, civil liberties, and cultural democracy.

AMERICA'S STAKE IN HUMAN RELATIONS. By Ryland W. Crary and John T. Robinson. National Council for the Social Studies, Bull. 24. Pp. 51. $0.25.

Contains a number of concepts which the teacher must strive to instil into his students and lists specific activities which may be used to reinforce each concept.

General Nonfiction

THE GREAT ESCAPE. By Paul Brickhill. Norton. $3.00.

For a whole year 600 American and British Air Force officers worked on an ingenious plot to escape from a German concentration camp. Obstacles seemed insurmountable, but courage and perseverance won. The amazing story—true—is told by a member of the group. Maps, diagrams, and photographs. A terrific tale.

IN OUR IMAGE: CHARACTER STUDIES FROM THE OLD TESTAMENT. Selected from the King James Version by Houston Harte. Also Roman Catholic edition based on the Douay Version of the Bible. Oxford University Press. $10.00 each.

Many readers are familiar with the Protestant edition of this magnificent book. It contains 32 color paintings by Guy Rowe. There are 26 Old Testament narratives. In response to requests from Roman Catholics, Oxford University Press has brought out an edition based on the Douay Version of the Bible. Text and picture captions are changed to conform with the Douay Version, but the original illustrations are retained. Oxford has also brought out a portfolio of the 32 four-color paintings. $5.00. About $9\frac{1}{2}'' \times 12''$. 197 pages.

AMERICA'S SECOND CRUSADE. By William Henry Chamberlin. Regnery. $3.75.

"Yalta Yesterday—Korea Today ... And Tomorrow? Read and understand why after the greatest war and most complete victory in history—*We Have No Peace.*" The quotation sets forth the point of view of this book. "Not one of the positive goals set forth in the Atlantic Charter and the Four Freedoms has been realized." Mr. Chamberlin has spent much time in Russia and the Far East. He married a Russian. He asserts his firm belief that premises held as articles of faith during the war may have been wholly or partly wrong. Controversial but informative.

THE STORY OF AMERICAN ROADS. By VAL HART. Sloane. $3.00.

Beginning with the traces made by plodding buffalo and other wild animals, Indian trails, and routes developed by pioneers, the story leads to the post roads and Conestoga wagons of early stagecoach days. The book closes with a discussion of industry as related to modern highways and predictions of better roads for the future. Maps and pictures. Informative and interesting.

CHIMP ON MY SHOULDER. By BILL WESLEY. Dutton. $4.00.

Bill had a bad heart and was expecting the worst when he stopped to play with the chimpanzees at the Anthropoid Ape Research Foundation in Florida. He became interested in the foundation, forgot his heart, and volunteered to go to Africa to capture animals for research. He has written at length of his fascinating and successful adventures in Africa. The story is largely about animals, but there are exciting accounts of the natives, the British and French officials, experiences in eerie jungles, the bans and baffling prohibitions which the natives sought to force upon him. Informative, fascinating. Good print and illustrations.

NEW YORK HOLIDAY. By ELEANOR EARLY. Rinehart. $3.75.

Where to go, what to see and do outside the beaten paths of the usual tourist's tour. Word pictures of old houses, their history, gossip of bygone days, the story of Aaron Burr and his house are fascinating. Rockefeller Center and Times Square have their place, while Chinatown and Greenwich Village, night clubs, theaters, and museums add zest to the book.

THE HICKORY LIMB. By HENRY NOBLE MACCRACKEN. Scribner. $2.75.

A witty and informal story of Dr. MacCracken's thirty-odd years as president of Vassar College. Anecdotes, sketches of personalities, engaging reminiscences of students, visitors, critics, and trustees, give a personal warmth to the tale.

THE INNOCENTS FROM INDIANA. By EMILY KIMBROUGH. Harper. $2.75.

By the author of *Our Hearts Were Young and Gay*. A hilarious story of adolescence and the semi-tragedies of childhood. Delightful nonsense. Illustrated.

CONTRARY COUNTRY: A CHRONICLE OF VERMONT. By RALPH NADING HILL. $3.75.

A study of the Vermont character—"Vermonters are chemically unable to endorse the popular view." Early history, old tales, religions, and eccentrics are reviewed in a lively manner. Hetty Green, John Wheelock (the second president of Dartmouth College), Rudyard Kipling, Calvin Coolidge, are a few of the folk whose eccentricities add to the humor. Good Americana. Unique illustrations.

FORTY YEARS IN THE AFRICAN BUSH. By JOSEPHINE BULIFANT ZONDERVAN. Grand Rapids. $2.00.

A glimpse of real heathendom which will be shocking to many readers. The book has won prizes in missionary book contests.

INDIAN ART OF THE AMERICAS. By LEROY H. APPLETON. Scribner. $15.00.

More than seven hundred designs from the finest work in weaving, pottery, sculpture, painting, etc., of over one hundred tribes and groups. Meaning and symbolism are explained; legends, myths, and stories are included. 79 full-page color plates; 308 pages, about 9" × 12". An excellent library book.

HOW TO SURVIVE AN ATOMIC BOMB. By RICHARD GERSTELL. Combat Forces Press and Rinehart. Cloth. Pp. 150. $1.95. Bantam Books. Pp. 149. $0.25.

A simple, illustrated guide for action before, during, and after an atomic explosion. The author is consultant to the Civil Defense Office of the National Security Resources Board, but this is not an *official* document.

ISRAEL REVISITED. By RALPH MCGILL. Tupper & Love. $2.00.

Mr. McGill, newspaper editor and author, visited Israel in 1946 and again in 1950. He writes a factual account of the development and progress of the new nation. "It was the people and the great unity and spirit of sacrifice and determination that touched me." As he is an Irishman and a newspaper reporter, he may rate as an unprejudiced observer—if such there be. End maps.

THE COMMON MAN. By G. K. CHESTERTON. Sheed & Ward. Pp. 279. $3.00.

Forty-four previously uncollected occasional essays, mainly about religion and literature.

GOETHE THE THINKER. By KARL VIËTOR. Harvard University Press. Pp. 212. $4.00.

A study of Goethe's thinking on a wide variety of philosophical and scientific subjects. Arranged by topics. Translated from the original German by Bayard Quincy Morgan.

SOCIETY AND THOUGHT IN EARLY AMERICA. By HARVEY WISH. Longmans. Pp. 612. $4.75.

"A social and intellectual history of the American People through 1865." Illustrated. The select bibliography with some critical comments should be valuable to students of the period.

HOW TO WRITE A NOVEL. By MANUEL KOMROFF. Simon & Schuster. $3.50.

The sixty-three distinct sections of this book offer practical, friendly—above all, specific—instructions and advice on such subjects as: material and subjects, development of basic ideas into story material, where to find characters, how to create and reveal them, how to create excitement and suspense, use of flashbacks and other devices, effective endings, etc. Designed to be of practical help both in writing and in publishing.

A POET'S NOTEBOOK. By EDITH SITWELL. Atlantic-Little, Brown. $4.00.

Miss Sitwell writes of the nature of poetry, with observations on its morality, seriousness, and overcivilization and on the need for refreshing the language. Many of the poet's theories, impulses, and inspirations are gleaned from her notebooks. The first 150 pages are devoted to Shakespearean tragedies and notes on the comedies. Notes on Ben Jonson, the Augustans, Pope, Blake, Baudelaire, Verlaine, Herrick, and Chaucer are included in the second part of the book. 276 pages.

THERE WAS A LAD: A STUDY OF ROBERT BURNS. By HILTON BROWN. British Book Centre, Inc. $3.00.

Mr. Brown pictures Burns as less lonely and illiterate than is usually believed. He also received more honor and appreciation than many biographers record. His addiction to wine, women, and song Brown admits. An interesting study of a great poet. Photographs.

THE THEATRE BOOK OF THE YEAR 1949–1950: A RECORD AND AN INTERPRETATION. By GEORGE JEAN NATHAN. Knopf. $4.00.

Contents: Foreword, honor list, the year's productions, especially interesting performances, index of plays and index of authors and composers. Program, with discussion and analysis, of each play, but no play is reproduced. Note from G. B. Shaw: "Attaboy! Write another thousand. I like your stuff, and rank you as Intelligent Reader and Playgoer Number One. 8/2/1950."

CLASSICS AND COMMERCIALS. By EDMUND WILSON. Farrar, Strauss. Pp. 534. $5.00.

A collection of Wilson's journalistic criticism, most of it from the *New Yorker*. The range is tremendous; the opinions decided and vigorously expressed.

THE TELL-TALE ARTICLE. By G. ROSTREVOR HAMILTON. Oxford University Press. $2.50.

A well-known British critic offers three essays on contemporary poetry. The first and longest essay finds in the more frequent use of the word "the" evidence of a degeneration in syntax. The other two discuss poetic tradition.

AN EXAMINATION OF EZRA POUND. Edited by PETER RUSSELL. New Directions. $3.75.

The British editor has collected these essays as a tribute to Pound's service as poet and critic. Among the eighteen contributors we find Eliot, Edith Sitwell, Tate, Hemingway, and Wyndham Lewis. "The Ellipse in the *Pisan Cantos*," by Charles Madge, attempts the almost impossible task of showing how to read that work.

THE LETTERS OF EZRA POUND 1907–1941. Edited by D. D. PAIGE. Preface by MARK VAN DOREN. Harcourt. Pp. 358. $5.00.

A necessary exhibit for anyone who would seriously attempt to assess Pound's influence

upon literature. Occasionally a basic idea; a great deal of irascible reaction to criticism of his work and to the performance of other writers. His encouragement of Eliot, Frost, and Joyce was already known.

NEW BEARINGS IN ENGLISH POETRY. By F. R. LEAVIS. New York: George W. Stewart.

This first American edition (printed in England) of "a study of the contemporary situation" published in England in 1932 has an addition, "Retrospect: 1950." Stern in condemnation of the Georgians; quite in the vein of what we now call the "New Criticism."

THE BALLADS. By M. C. J. HODGART. ("Hutchinson's University Library.") Hutchinson House, London, W. 1. $2.00. Text, $1.60.

A short survey of English and Scottish ballads as recorded by Childs. It discusses their relation to medieval popular culture, their origins and transmission. It emphasizes the folklore and the survivals of primitive beliefs in the ballads. The book attempts a critical evaluation. Ballads are quoted only incidentally.

Reprints

ROOSEVELT AND HOPKINS. By ROBERT E. SHERWOOD. 2. vols. Bantam. $0.35 each.

Almost twelve hundred pages. The most praised of the books on F.D.R.

RECONSTRUCTION IN PHILOSOPHY. By JOHN DEWEY. Mentor Books. $0.35.

SELECTIONS FROM PLUTARCH'S "LIVES." Edited by EDUARD C. LINDEMAN. Mentor Books. $0.35.

Fiction, Poetry, Drama

BICYCLE THIEVES. By LUIGI BARTOLINI. Translated by C. J. RICHARDS. Macmillan. $2.50.

The novel which suggested the film *The Bicycle Thief*. The Italian author knows and understands Rome as none but an Italian can. The story is told in first person by an artist whose beautiful new bicycle has been stolen. His search leads him into a world of organized thievery, prostitution, dives, hotels, bars, and shops. "Life consists in looking for what is lost." A search for a bicycle—a search of mankind for the irretrievable. Symbolic, tragic, ironical, compassionate.

DARK GREEN, BRIGHT RED. By GORE VIDAL. Dutton. $3.00.

By the young author of *A Search for the King*. In a revolution in a Central American country the fallen dictator, General Alverez, backed by the Indians and an American fruit company, marches to the capital. The hero of the story is a young American, Peter Nelson, who is in love with the general's daughter—but in disgrace with the American Army. Adventure, atrocities, ove. The Bright Red of battle scenes against the Dark Green of tropical scenery. The writing is brilliant, and much of the story is fascinating but not too skilfully blended. (See the account, in our February issue, of the NCTE convention.)

BACK. By HENRY GREEN. Viking. $3.00.

By the author of *Nothing* and *Loving*. When Charlie Summers returned from a German prison camp, he knew that his beloved Rose was dead. But he could not get her out of his mind. The girl, the color—rosiness—dominated his senses. There was also the girl who looked so much like his Rose. A study of character, of a man's return from war, of the strangeness and mystery of man's happiness.

TEN DAYS OF CHRISTMAS. By G. B. STERN. Macmillan. $3.50.

The Maitland family gathered at their English country estate for their first Christmas after the war. The family was large and strangely diversified, as families often are—Uncle Ted, an actor; a girl from America; a boy wounded in an air raid. The young people decided to give a play. Wilful and volatile temperaments clashed, elders were involved, bitter memories revived. There were tragicomic situations. In the end there was Peace on Earth—at least in this family.

MOULIN ROUGE. By Pierre La Mure. Random. $3.50.

A novel based on the life of the great artist Henri de Toulouse-Lautrec. The beautiful picture of his childhood—until about eight years old—contrasts sharply with his later life. Smitten by some terrible unknown disease, he became a hopeless, hideous cripple. Unfortunately, he longed for romantic love, which was denied him. The background is Paris of the 1880's and 1890's. Many famous people appear: Von Gogh, Debussy, Oscar Wilde, Sarah Bernhardt, Émile Zola, Anatole France, and others. A moving story of one man's rise to fame despite fearful odds. Fascinating but very long.

THE PREACHER AND THE SLAVE. By WALLACE STEGNER. Houghton. $3.75.

By the author of *The Big Rock Candy Mountain.* Time: about 1905–25. Joe Hill, crusading I.W.W. organizer, believed that capitalism should be destroyed. The men whom he influenced were itinerant workers, immigrants, and "scabs" up and down the Pacific Coast. As they marched, they sang Joe's songs:

> There is pow'r, there is pow'r,
> In a band of working men,
> When they stand hand in hand,
> That's a pow'r, that's a pow'r.

Joe is dead, but he has become a legend. Although much of the book is based upon fact, the author calls it "a work of the imagination," not an I.W.W. history. "What are the uses of violence? What is the meaning of justice?" A powerful study of a man and social problems.

HOUR OF GLORY. By ROBERT LUND. John Day. $3.00.

In 1898 an American cruiser began shelling the Island of Guam. An unshaven American (Peter Borne) came out in a canoe to greet the attacking party. Eventually the Americans named him governor of the island. Peter, a rogue, became an idealist who eagerly embraced the opportunity to improve conditions—to do good—and the people did not appreciate changes. A colorful story of what too often happens to the man with good intentions Well told, with interesting background.

THE ADVENTURER. By MIKA WALTARI. Putnam. $3.50.

The story is told in the first person and is broad in scope. The scene is laid in all Europe of the sixteenth century. Michael, adventurer, born in Finland, is a rascal but at times a hero. Always he is an exciting figure in love, romance, intrigue. His wife is accused of witchcraft. The author of *The Egyptian* has created a great storyteller.

THE TWENTY-FIFTH HOUR. By CONSTANT-VIRGIL GHEORGHIU. Knopf. $3.50.

A horror story of what happened to displaced thousands (and to one Rumanian peasant) after World War II—peasant, priest, the intellectual, and the aristocrat—and obversely to their conquerors. The bitter irony of man's inhumanity to man, while no longer a shock to the reader, is frightening. Allegorical. It has been called Europe's greatest postwar novel.

THE BEST ARMY SHORT STORIES, 1950. Rinehart. $2.50.

Twelve prize stories from the United States Army's short-story contest, including the three that won prizes offered by *Collier's*. In all, war is more or less in the background, though not all are strictly war stories. Not without humor. Good.

AN AMERICAN DREAM GIRL. By JAMES T. FARRELL. Vanguard. $3.00.

Twenty-one short stories by the author of *Studs Lonigan*. Excellent characterizations and wide range of scenes and emotions.

THE BEST HUMOR OF 1949–50. Edited by LOUIS UNTERMEYER and RALPH E. SHIKES. Holt. $3.00.

First volume of what is planned to be an annual collection of current humor. Well-known humorists are represented. Some are ribald, some gentle, others sophisticated; both long and short ones. Good for retelling and sharing. Short sketch of each author.

BELLES ON THEIR TOES. By FRANK B. GILBRETH, JR., and ERNESTINE GILBRETH CAREY. Crowell. $3.00.

For readers who have laughed over *Cheaper by the Dozen*. Father Gilbreth died and left the Dozen to a very competent mother. The Dozen were competent too. A lively, entertaining story. October Book-of-the-Month.

THE OXFORD BOOK OF AMERICAN VERSE. Edited by F. O. MATTHIESSEN. Oxford. $5.00.

An anthology of 571 selections from 51 poets. Colonial days to the present. Long critical Introduction by editor.

ALL KEYS ARE GLASS. By Frances Minturn Howard. Dutton. Pp. 64. $2.75.

A collection of short pieces which won Poetry Award's first prize ($1,000.00). Not "New Poetry" but not trite or sentimental. Unostentatiously musical, chiefly in short lines, usually concrete, sometimes only imagistic. Fresh.

UNCOLLECTED POEMS OF JAMES RUSSELL LOWELL. Edited by Thelma M. Smith. University of Pennsylvania Press. Pp. 291. $5.00.

Poems originally published in periodicals, often anonymously, which Lowell either forgot or chose to ignore when editing his "collected" works.

SPIRIT OF FLAME. By Lesya Ukrainka. Bookman Associates. Pp. 320. $5.00.

A collection of poetry and drama by one of the Ukraine's outstanding twentieth-century writers. Much of the essentially tragic life of the writer and her hopes for a free Ukraine are apparent in the selections.

STORE IN YOUR HEART. By Eleanor Graham Vance. Bookman Associates. Pp. 64. $2.25.

Artless direct verses of affirmation and appreciation. Perhaps a good lead into more difficult poetry for unimaginative youngsters with strong ethical feeling. The author once taught school.

THE LADIES, GOD BLESS 'EM. By Helen E. Hokinson. Dutton. $2.75.

A collection of cartoons from the *New Yorker*. Sure to be popular, as were *My Best Girls* and *When Were You Built?* Drawn without malice. Memoir by James R. Parker. Tribute by J. M. Brown.

Reissues and Reprints

THE WAY WE LIVE NOW. By Anthony Trollope. Knopf. $3.95.

Introduction by Marion E. Dodd. First published in book form in 1875. The "Now" is 1870's. Miss Dodd says: "It would probably have surprised Trollope to know that many years after his death anyone would regard his books as illuminating and indispensable to the historian of social conditions in every aspect of the English life of his period." A handsome volume.

BARNABY RUDGE: A TALE OF THE RIOTS OF 'EIGHTY. By Charles Dickens. ("MacDonald Illustrated Classics.") Coward-McCann. $2.00.

With the original illustrations. First published in 1841.

A SENTIMENTAL JOURNEY. By Laurence Sterne. Introduction by John Cowper Powys. ("MacDonald Illustrated Classics.") Coward-McCann. $2.00.

HAVEN'S END. By John P. Marquand. Little, Brown. $3.50.

First published in 1929. Chronicle of a New England town and one family which has for generations been a source of gossip to eager townsmen. Effectively illustrated.

STEPHEN CRANE: SELECTED PROSE AND POETRY. Edited by William M. Gibson. Rinehart. Pp. 230. $0.75. Paper.

WASHINGTON IRVING: SELECTED PROSE. Edited by Stanley T. Williams. Rinehart. Pp. 423. $0.75. Paper.

POETRY OF THE NEW ENGLAND RENAISSANCE, 1790–1890. Edited by George F. Whicher. Rinehart. Pp. 458. $0.95. Paper.

CALL IT TREASON. By George Howe. Pocket Books. $0.25.

Winner of the Christophers award.

THE YOUNG MANHOOD OF STUDS LONIGAN. By James T. Farrell. Signet. $0.25.

A SWELL-LOOKING GIRL. By Erskine Caldwell. Signet. $0.25.

Originally titled *American Earth*.

THE LONELY. By Paul Gallico. Signet. $0.25.

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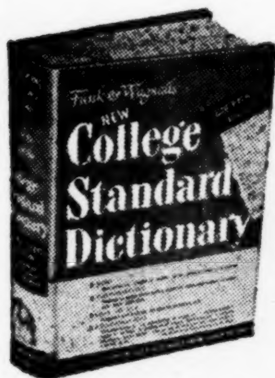

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